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PULL TO OPEN

"I'm still a little nervous, because I don't want to let people down, but I'm really excited and hope we can give you some great stories."

DOCTOR WHO MAGAZINE

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INTERVIEWS

16 JENNA-LOUISE COLEMAN
22 CAROLINE SKINNER
28 MARK STRICKSON
66 SOPHIA MYLES

FEATURES

34 DOCTOR WHO ON TWITTER
52 THE FACT OF FICTION
The Twin Dilemma

REGULARS

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
10 BEYOND THE TARDIS
12 GALAXY FORUM
26 COUNTDOWN TO 50!
Series Seventeen (1979/80)
39 COMIC STRIP
Sticks & Stones Part 1
60 A BATTLE OF WITS
62 THE TIME TEAM
Episode 714: *The Girl in the Fireplace*
70 THE DWM REVIEW
79 COMPETITIONS
81 CROSSWORD
82 WOTCHA!
83 NEXT ISSUE

LETTER FROM THE EDITOR

Phew, this one's a bit last minute!

Normally we send each issue of **DWM** to the printers around 16 days before it hits the shops – which means that sometimes, on occasion, big news can break between us finishing the mag, and you getting to read it.

This time, however, we deliberately held back, as we knew that Jenna-Louise Coleman's casting announcement was imminent – so if we just waited *a little bit* longer, we'd be able to chat with her, and get an exclusive new image for our cover. So this time I'm writing this editorial a mere nine days before you will hopefully be reading it – and we've really pulled out all the stops in giving you the best coverage of Jenna's casting.

So, elsewhere in this mag, you can read Steven Moffat's account of Jenna's audition (on page 6), as well as Caroline Skinner's thoughts (on page 22) and Andy Pryor's (on page 20).

Most importantly of all, of course, you can hear from Jenna herself on pages 16 to 21. **DWM**'s Ben Cook and myself went to Cardiff on Friday 23 March, where we met Jenna for her **DWM** photoshoot, and for Ben to interview her. I'm sure it will come as no surprise that Jenna is enthusiastic, charming, and raring to go. You'll be hearing a lot more from her in **DWM**'s pages next year – but for the time being we still have the last few episodes featuring Amy and Rory to look forward to. While I was in Cardiff, I was also able to attend the script readthrough for the Ponds' final episode, and – yes – I can confirm that there were tears! And that was just Steven Moffat.

Then, on Saturday 24 March, it was off to the *Doctor Who* Convention at Cardiff's Millennium Centre, which was – I'm very pleased to say – a fantastic experience. Sitting here in my tent in Tunbridge Wells, I don't often get out and about much, so I don't always get to see first hand the love and enthusiasm from *Doctor Who* fans of all ages. The success of the convention can be measured by the sound of the cheers that greeted every guest's arrival on stage, and the sheer number of smiling faces at the end of the afternoon. *Doctor Who*, BBC Wales and BBC Worldwide have all done themselves proud. It was a privilege and a pleasure to be part of it.

And the amazing thing is – all of these things are just the *build-up*. The main event – the 50th anniversary of *Doctor Who* – is still to come. Believe me, knowing even just a few of the things that are waiting in the wings for us all, it is going to be *extraordinary*.

Tom

PRODUCTION NOTES...

Steven Moffat – *Doctor Who*'s commander-in-chief! – writes exclusively for **DWM**...

Searching for the next *Doctor Who* star...

"We're going to need an excerpt from the script," said Caro.

"What? What script? What excerpt?"

"From the first script. For the new companion. We need an excerpt from the first script for the new companion, so we can use it at the auditions."

"But I haven't written it yet."

"Well that's okay, isn't it?"

"Why?"

"Because we only need an excerpt."

"I can't just make it up!"

"You *always* make it up!"

"I can't make it up in the wrong order."

"You always make it up in the wrong order. Have you *read* your scripts?!"

"Why are you being so unreasonable?"

"Because you're inventing this conversation for the purposes of *Production Notes*, and making me sound all cross and narky, as a yet another demonstration of your adolescent sense of humour, bitch."

"I emailed you last night, and asked you if you had any jokes for *Production Notes*. You just said "Nope."

"Yep."

"Can you think of any humorous deployment of the word 'Nope?'"

"Nope."

"... okay, that's not bad."

Ah, well, you've all seen her now! Jenna-Louise Coleman, smiling from all those newspapers, and setting the internet alight, like a security alert. I like to think everyone in the Pentagon leapt to their feet, and organised a nuclear strike on the UK, before the quiet guy in the corner with the copy of **DWM** explained what was going on. I'm sure, everywhere else in this magazine, you'll be learning all about her. So here, instead, is a little bit about how we found her.

Auditions are always odd, and madly stressful (especially for the actors) and these ones even more so, because the small part of the above conversation that is actually true is that we didn't have a script. Oh, we had a character and a name and a story – but no, at that point, no actual words on paper. But for a number of reasons, we had to get cracking now – so I sat down and wrote a scene, from a pretend story, that I thought covered everything a *Doctor Who* co-star might have to do. And that one scene ended up being three scenes, and two of them I liked so much, they snuck themselves into real episodes, and one I liked even better because during it we all realised Jenna was our one and only choice.

And because it's never going to happen in the show, I've decided to include that scene here.

Two things before you read it. Her name is NOT Jasmine. I don't like the name Jasmine (sorry all Jasmines, I didn't mean *you*) so I knew I'd never use it for real. And also, you might notice there's a line snuck in from *Blink*. One of those self-consciously clever, writer-showing-off lines that anyone stuck working with me better get used to.

So here's a spoiler from a future that is never going to happen. This is the scene we saw Matt and Jenna perform in a dull little room in the basement of the BBC, which changed the future of *Doctor Who*. Now remember, this is nonsense, none of this is going to happen, no clues or hints. Think of it as series of hurdles we placed in front of an actress to check her jumping skills.

AUDITION SCRIPT

The Doctor and Jasmine are investigating a haunted house.

THE DOCTOR: So you saw it coming in here? What did it look like?

JASMINE: Gray. Sort of dusty. Like it was made of spider webs.

THE DOCTOR: And it came through the wall?

JASMINE: Yeah, that wall there.

THE DOCTOR: And made a moaning sound.

JASMINE: Moaning, groaning, yeah.

THE DOCTOR: But you don't think it was a ghost. Why not?

JASMINE: Because there's no such thing as ghosts.

THE DOCTOR: You know, a lot of people who saw what you saw wouldn't still think that.

JASMINE: Obviously. Otherwise there wouldn't be idiots who believe in ghosts.

THE DOCTOR: What were you doing here?

JASMINE: I love this place. It's... beautiful.

THE DOCTOR: It's falling apart.

JASMINE: It's old. I love old things, they make me feel sad.

THE DOCTOR: What's good about sad?

JASMINE: It's happy for deep people. You'd know.

THE DOCTOR: I'm not sad.

JASMINE: Oh, you are though. Under all that talking and leaping about. Takes one to know one.

THE DOCTOR: So you come here for... recreational sadness?

JASMINE: Yeah. In a way. Okay, why are you looking at me like that?

THE DOCTOR: You remind me of an old friend of mine. Someone I lost a long time ago.

JASMINE: Down boy. I'm not her.

THE DOCTOR: Oh, I know you're not – I don't believe in ghosts either.

JASMINE: Oh my God, what's that?!

THE DOCTOR: Okay, just stay calm.

JASMINE: But that's the thing I saw before.

THE DOCTOR: Yep, and it's coming towards us. I expect you noticed that. Say it with me – I don't believe in ghosts!

JASMINE: I don't believe in ghosts!!

THE DOCTOR: Louder! I don't believe in ghosts!

JASMINE: I don't believe in ghosts! Will this work?

THE DOCTOR: No idea, never met a ghost before.

We all sat and watched this – me, Caro Skinner, Marcus Wilson and Andy Pryor, our brilliant casting director – and I'm sure you could hear our heart rates soaring. Because there it was, right in front of us, the new team and the new show.

Those auditions had been tough. Because Matt is at the top of his game now, and when he's in the room with you and just flips that switch and becomes the Doctor, it's hard to take your eyes off him. Until Jenna. Because suddenly, here was someone going even faster than the Time Lord. Someone changing the subject, and flirting, and teasing, and spinning off on tangents just as giddily as he can. Not just a new companion, a new look at the Doctor – and yet again, that miracle, a brand new show.

And if we hadn't all decided already (and we had) there was a moment at the end when the deal was sealed. As the two of them yelled that they didn't believe in ghosts, and drew back, clutching each other, and staring in horror and excitement, my jaw just dropped.

Instant poster! They belonged together! Those two faces, those two people. All those magazine covers in the future, all those book covers, and DVDs, and lunch boxes, and action figures – in one mad moment I could see them all.

So welcome aboard the TARDIS, Jenna – time of your life, guaranteed. And as the late great Brigadier would have said "Here we go again!" DWM

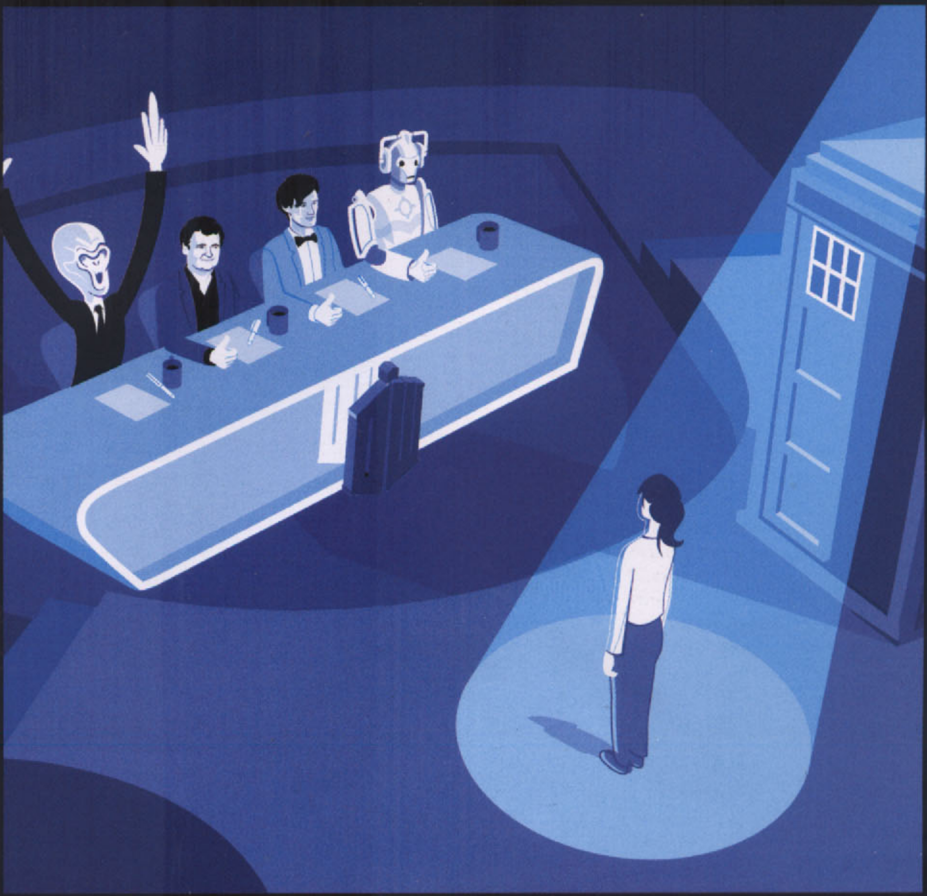


Illustration: Ben Morris

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Jenna-Louise Coleman, shortly after she was revealed as playing the Doctor's new companion.

© BENJAMIN COOK

Jenna-Louise Coleman is the new companion!

Former *Emmerdale* actress Jenna-Louise Coleman has been cast as the Doctor's new companion, set to join Matt Smith, following the departure of current co-stars Karen Gillan and Arthur Darvill.

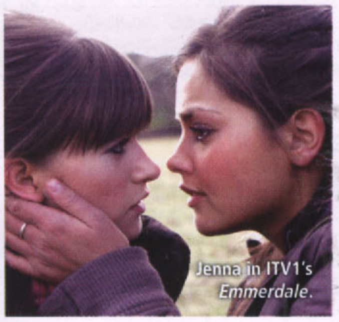
25-year-old Jenna was announced at a special press conference at BBC Broadcasting House in London on 21 March where it was revealed that her character will make her *Doctor Who* début in the 2012 Christmas Special.

Talking at the press conference, Jenna, who comes from Blackpool, said: "I'm beyond excited, I can't wait to get cracking; working alongside Matt I know is going to be enormous fun and a huge adventure."

Asked about the casting process, she said, "Matt was in the audition with me and he made me feel like we were both in it together, which was lovely. And I just left the room on a massive high, with a feeling of, 'This would be great to do day-in, day-out, on set, together with Matt'."

Jenna also said how she enjoyed watching the series, and that her choice for her favourite companion would be "between Billie Piper and Karen Gillan."

Jenna played Jasmine Thomas in the popular ITV1 soap opera *Emmerdale* from 2005 to 2009, with her character being at the centre of many key storylines. Since leaving the soap, Jenna has been in demand, moving on to BBC One drama *Waterloo Road* for a stint as school 'hard girl' Lindsay James, before taking a role in a yet-to-be-broadcast adaptation of the novel *Room at the Top* for BBC Four. She made her feature film début in the 2011 Hollywood blockbuster *Captain America: The First Avenger*, and can currently be seen as Annie Desmond in Julian Fellowes' lavish ITV mini-series *Titanic*, airing on Sunday evenings on ITV1. Most recently she has been working with director Steven Poliakoff on a new BBC TV film, *Dancing on the Edge*.


Jenna in ITV1's *Emmerdale*.

Head writer and executive producer Steven Moffat said of Jenna, "It always seems impossible when you start casting these parts, but when we saw Matt and Jenna together, we knew we had our girl. She's funny and clever and exactly mad enough to step on board the TARDIS."

Discussing the character Jenna will be playing, Steven said: "It's not often the Doctor meets someone who can talk even faster than he does, but it's about to happen. Jenna is going to lead him his merriest dance yet. And that's all you're getting for now. Who she's playing, how the Doctor meets her, and even where he finds her, are all part of one of the biggest mysteries the Time Lord ever encounters. Even by the Doctor's standards, this isn't your usual boy meets girl..."

"I think, on the outside – and I try not to think of it from the outside – there's a lot of interest surrounding the show," Jenna said of the attention she might experience taking on such a high-profile role. "But what I feel comfortable with is the meetings I had with Matt and how much fun we had, so again that's what I'm focusing on and why I can't wait to get on set, read all the scripts and just start doing my job!"

Turn to page 16 for DWM's exclusive interview with Jenna-Louise Coleman. Further news on the new series can be found on page 8...

THIS ISSUE

Daleks & Angels

The Daleks are back in the first episode of the new series, while the Weeping Angels will feature in Amy and Rory's last adventure. p8 ►

Death on DVD

Full details of the extras are revealed for the DVD of the 1974 Third Doctor story *Death to the Daleks*. p9 ►

Return of Zoe!

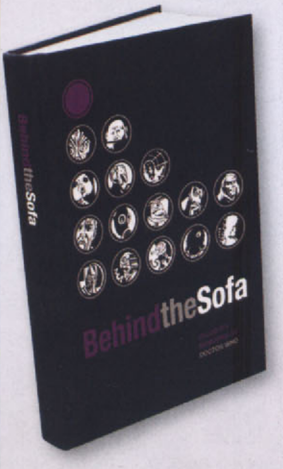
Wendy Padbury returns as Zoe, and acts alongside her daughter Charlie in a new audio adventure. p9 ►

Behind the Sofa

Behind the Sofa, a charity book featuring well-known celebrities and personalities sharing their fondest memories of *Doctor Who*, is now available to pre-order. 100 per cent of the profits from the book will be donated to Alzheimer's Research UK.

Among the names contributing are Charlie Brooker, Charlie Higson, Chris Tarrant, Jonathan Ross, Hugh Bonneville, Bill Oddie, Tom Goodman-Hill, Michael Grade, Murray Gold, Neil Gaiman, Paul Cornell, Gareth Roberts – and many more.

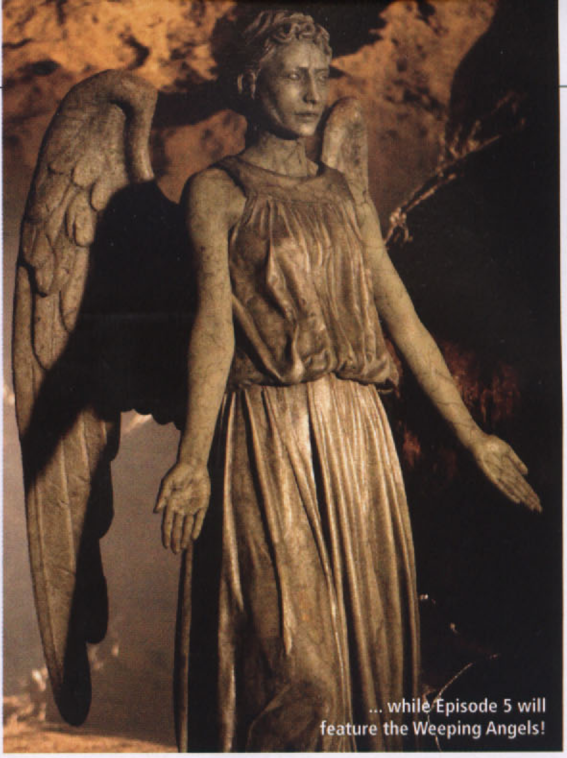
Editor Steve Berry, who has compiled the book, tells **DWM**: "I always had a sneaking suspicion that everyone in the world loves *Doctor Who*. Well, now I have concrete proof. If I could get all the famous names who contributed to this book into one room, I think it would be the maddest convention ever. Until then, their favourite memories of the programme are preserved for all to see. Plus, everyone who buys a copy will be helping to give hope to the 820,000 people in the UK living with dementia today." *Behind the Sofa* will be published in September – for more information go to *www.behindthesofa.myshopify.com*



iPhone skins

Forbidden Planet has launched a new range of *Doctor Who*-themed skins for the iPhone 4. The skins cost £9.99 each and include a downloadable wallpaper for the phone with a matching image. Designs include skins inspired by the TARDIS, *Victory of the Daleks* and *The Invasion*. For details see *http://forbiddenplanet.com*.

The Daleks are back in Episode 1...



... while Episode 5 will feature the Weeping Angels!

The Daleks and the Weeping Angels return!

Steven Moffat, *Doctor Who*'s executive producer and head writer, has confirmed that Amy and Rory will be leaving in Episode 5 of the forthcoming series – and that the story will feature the return of the Weeping Angels.

Speaking about the pivotal episode, which will feature scenes recorded on location in New York, Steven revealed ominously, "Not everyone gets out alive – and I mean it this time."

In addition to the return of the Weeping Angels, the new series will launch with a spectacular return for the Doctor's oldest enemies, the Daleks. Aside from a brief cameo in 2011's *The Wedding of River Song*, this will be the first appearance of the series' most iconic monsters since 2010's *The Big Bang*. Actor **Nicholas Briggs** will be joining the cast to voice the Daleks once again, as he has since *Dalek* in 2005 – while **Barnaby Edwards** and **Nicholas Pegg** will once more be operating the creatures.

The first five episodes of the series will be followed by the 2012 Christmas Special in which Matt Smith's Doctor will encounter his as-yet unnamed new companion, played by Jenna-Louise Coleman. Their adventures together will continue in eight episodes to be shown in 2013 as *Doctor Who* approaches its 50th anniversary.

Principal recording has now been completed on Block One of the new series. That block comprises Episode 2, written by Chris Chibnall and Episode 3, written by Toby Whithouse. Both have been directed by series newcomer Saul Metzstein. Recording for Episode 3 took place during March in Spain, which doubled for the American Wild West. Joining previously announced guest stars Ben Browder, Adrian Scarbough and Rob Cavazos on location were *PhoneShop*'s **Andrew Brooke**, and *Star Wars* actor **Garrick Hagon**. Garrick has previous *Doctor Who* form, having played Ky in the 1972 Third Doctor story *The Mutants*, and also had a guest role in Big Finish's *Doctor Who* audio drama *The Axis of Insanity*.

The writer of Episode 2, Chris Chibnall, has also written Episode 4, which will be recorded as Block Three. These are the writer's first scripts for the series since the two-part *The Hungry Earth* and *Cold Blood*, which featured the Silurians as part of Matt Smith's first series as the Doctor in 2010.

Recording on Block Two – which comprises Episode 1's Dalek story and Amy and Rory's departure in Episode 5 – began in late March. These episodes are written by Steven Moffat and directed by Nick Hurran.

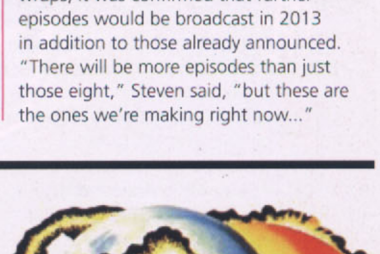
Following completion of Block Two, work will begin on Episode 4, the sole episode of Block Three. The episode will be directed by **Douglas Mackinnon**, who previously oversaw 2008's *The Sontaran Stratagem/The Poison Sky*. The Christmas Special is expected to go before the cameras in May as Block Four.

Although plans for the 50th anniversary in November 2013 are being kept under wraps, it was confirmed that further episodes would be broadcast in 2013 in addition to those already announced. "There will be more episodes than just those eight," Steven said, "but these are the ones we're making right now..."

Six more Target books to be republished

BBC Books is to republish six more *Doctor Who* novelisations, originally issued by Target Books, following the success of the the six novels released last year.

Target Books published popular novelisations of TV *Doctor Who* stories throughout the 1970s, 80s and 90s. The books remain highly collectible and are fondly regarded by fans of all ages. Featuring new introductions by today's *Doctor Who* TV and book writers, and the original cover art by Chris Achilleos, this new set of novels comprises *The Tenth Planet* by Gerry Davis (introduction by Tom MacRae), *The Ice Warriors* by Brian Hayles (introduction by Mark Gatiss), *Day of the Daleks* by Terrance Dicks (introduction by Gary Russell), *The Three Doctors* by Terrance Dicks (introduction by Alastair Reynolds), *The Ark in Space* by Ian Marter (introduction by Steven Moffat), and *The Loch Ness Monster* by Terrance Dicks (based on *Terror of the Zygons*, introduction by Michael Moorcock). The books will be released on 10 May, priced £4.99 each.



Death to the Daleks DVD extras revealed

The Third Doctor's final Dalek story has been scheduled for DVD release by BBC Worldwide in June.

The four-part *Death to the Daleks*, written by Terry Nation and first broadcast in1974 as part of Jon Pertwee's final season as the Doctor, also stars Elisabeth Sladen as Sarah Jane Smith in her first encounter with the Daleks. En route to a holiday on the planet Florana, the TARDIS becomes the victim of a mysterious power drain and is forced down on the planet Exxilon. There, the Doctor and Sarah team up with a crew of stranded humans to investigate the mysterious nearby city of the Exxilons. With a squad of Daleks also marooned on the desolate planet, the Doctor is in the uncomfortable postion of having to form an uneasy alliance with his old – and weaponless – enemies. But it isn't long before the Daleks are up to their old tricks.

The commentary track for this single-disc release sees **DWM** writer Toby Hadoke moderating actor Julian Fox (Peter Hamilton), regular Dalek operator Cy Town, director Michael E Briant, assistant floor manager Peter Leyland, costume designer L Rowland Warne and special sound maestro Dick Mills. The main making-of documentary featured on the disc is *Beneath the City of the Exxilons* with contributions from cast and crew, including Arnold Yarrow, who played Bellal.

Dr Who plays it cool and ignores the taunts of the weaponless Daleks.

Other extras include original studio recording footage; *Dalek Men* – interviews with Dalek operators John Scott Martin and Nicholas Evans; and *On the Set of Dr Who and the Daleks*. This latter featurette uses existing film trim footage from the ITV show *Movie Magazine*, which was granted access to the set of the 1965 Dalek movie that starred Peter Cushing as Dr Who. **DWM** contributor and Hammer Films' official historian Marcus Hearn is joined by the movie's first assistant director Anthony Waye, Dalek operator Bryan Hands and actor Jason Flemyng, whose father, Gordon, directed the movie, to tell the story.

Also on the DVD are an isolated music score and the usual production subtitles, photo gallery and *Radio Times* PDF material.

Death to the Daleks will be released on 10 June priced £20.40.

DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
MAGGIE O'NEILL PERFORMS
PROJECT: NIRVANA
BY CAVAN SCOTT AND MARK WRIGHT
WITH SYLVESTER McCOY AS THE DOCTOR
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
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WENDY PADBURY PERFORMS
THE UNCERTAINTY PRINCIPLE
BY SIMON GUERRIER
WITH CHARLIE HAYES AS JEN
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO
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DOCTOR WHO
CAROLE ANN FORD PERFORMING
THE ALCHEMISTS
BY IAN POTTER
WITH CHARLIE HAYES AS JEN
THE COMPANION CHRONICLES
THE AUDIO ADVENTURES OF DOCTOR WHO

New adventures for Susan, Zoe, Liz and more!

Details have been announced for the seventh season of *The Companion Chronicles*, the Big Finish audio range which presents new adventures for the Doctor told from the point-of-view of his companions.

The series launches in July with *The Alchemists* written by Ian Potter and performed by Carole Ann Ford as Susan. This 'historical' story takes place before the very first TV episode, *An Unearthly Child*, and finds the Doctor and Susan in 1930s Berlin during the rise of Hitler's Nazi party.

Wendy Padbury returns as Zoe Heriot in August, and is teamed with her daughter Charlie Hayes as Jen, in *The Uncertainty Principle* by Simon Guerrier. "This is a continuation of the older Zoe's incarceration by the Company," says producer David Richardson, "which also explores a hidden memory of Zoe's time with the Doctor."

Maggie O'Neill (*Shameless*, *EastEnders*) reprises the role of Aristedes from *Project: Destiny*, starring alongside Sylvester McCoy in *Project: Nirvana*, a new Forge story by Cavan Scott and Mark Wright in September. "We'd loved working with Maggie," says David, "and we wanted to find a way to bring her back for more. A *Companion Chronicle* which delved back into that mysterious organisation known as The Forge seemed the perfect opportunity to reunite Aristedes with the Doctor, and find out what she has been up to."

October's release is *The Last Post* by James Goss, which stars Caroline John as Liz Shaw, while Rowena Cooper (*The Sarah Jane Adventures: Lost in Time*) plays her mother Emily.

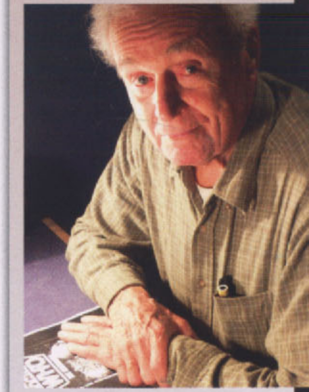
"James has written a number of acclaimed *Doctor Whos* for AudioGO," says David, "but this is his first *Companion Chronicle*. And we fell in love with it – a dark, twisted and witty story about a series of letters that predict the deaths of important figures in British society. And it's one that spreads its tendrils through the whole era of the Third Doctor!"

Peter Purves returns as Steven Taylor in November, battling an enemy from last year's popular *The Rocket Men*.

"*Return of the Rocket Men* sees the return of the jet-pack wearing vagabonds! John Dorney's original story was hugely popular, and the Rocket Men were such quintessential 1960s villains that a rematch seemed inevitable. This time Matt Fitton is on writing duties, and he's delivered a surprising, clever script to match John Dorney's original."

Louise Jameson plays Leela in December's *The Child* by Nigel Fairs; William Russell and Carole Ann Ford perform together in January's double-disc historical *The Flames of Cadiz* by Marc Platt, while Anneke Wills and Frazer Hines are back together in February in an as-yet-unnamed story by Steve Lyons.

AudioGO news



■ AudioGO has revealed details of releases coming later this year. Arthur Darvill reads May's *Day of the Cockroach* by Steve Lyons, featuring the Eleventh Doctor, Amy and Rory. Also released in May is the talking book of the 1964 First Doctor story *The Sensorites*, read by William Russell (pictured above).

Following this in June, Geoffrey Beevers reads the book of the 1972 Third Doctor classic *Doctor Who and the Sea-Devils* and in July John Leeson reads David Fisher's brand new novelisation of his Fourth Doctor story *The Androids of Tara*.

July's Eleventh Doctor adventure will be Cavan Scott and Mark Wright's *The Nu-Humans*, read by Raquel Cassidy. Further adventures for the current TARDIS team follow in September with *The Empty House* by Simon Guerrier, and then *Sleepers in the Dust* (a sort-of sequel to last year's well-received *Eye of the Jungle*) by Darren Jones in November.

Doctor Who Adventures

■ Issue 263 of *Doctor Who Adventures*, the magazine for younger fans, is out now and looks at some of the strangest-looking monsters the Doctor has met. There's also an intriguing new revelation about the true nature of one of the alien delegates from 1965's *Mission to the Unknown* in the comic strip *Aaagh!* The mag has nine free gifts – a giant paperclip, three monster bands, a pencil and ruler, Dalek notepad, pen and eraser.

BBC
9 FREE GIFTS!
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WHO HA HA!
AWESOME DALEK FIREPOWER!
SECRETS OF THE SILENCE!
PLUS PRIZES! COMICS! FACTS! PUZZLES!

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Richard Marson tells *Tales of Television Centre* with the help of Janet Fielding, Katy Manning and Louise Jameson.

Television Tales

■ Confirmed *Doctor Who* related contributors to 91-minute documentary *Tales of Television Centre*, which receives its first BBC Four broadcast at 9pm on 17 May and includes extracts from *Doctor Who* studio recordings, are **Peter Davison**, **Katy Manning**, **Louise Jameson**, **Janet Fielding**, **Waris Hussein**, **June Hudson**, **Brian Blessed**, **Graeme Harper** and **Jonathan Powell**. Produced and directed by **Richard Marson**, a preview screening takes place at the National Film Theatre's NFT3 on the South Bank on 15 May (*www.bfi.org.uk*). BBC Four will also schedule a pre-watershed version and a BBC Two screening remains possible, although a DVD release has been ruled out because of clearance costs.

Louise and Nigel.

Matt's the Star

■ The *Doctor Who* standard for *Top Gear's Star in a Reasonably Priced Car* was set by **Matt Smith**, when he completed the circuit in 1:43:7 (as seen on 26 February), surpassing **Billie Piper**'s 1:48.3, **David Tennant**'s 1:48:8 and **Christopher Eccleston**'s 1:52:4.

Minor Characters

■ **David Tennant**, who promoted *The Pirates!* on *The One Show* on 9 March and supported **Arabella Weir** on *Let's Dance for Sport Relief* on 3 March, plays Will in Sky Arts' *Playhouse Presents* drama *The Minor Character* on 12 April. For Radio 3's upcoming *Twelfth Night* he plays Malvolio, was Leo in *Love Virtually* (8 March) and Minniti in *Waiting for the Boatmen* with **Joe Dempsie** (16), both for Radio 4. David supported mother-in-law Sandra Dickinson at the press night of her musical *Singing in the Rain* at London's Palace Theatre on 15 February.

Companion Briefs

Peter Purves was again on commentary duty during *Crufts*. **Lalla Ward** was on Graham Norton's Radio 2 show on 17 March. **Bonnie Langford** performs at the Royal Albert Hall's *Night of 1,000 Voices* on 6 May. **Sophie Aldred** promoted *Tree Fu Tom* on *Breakfast* on 1 March. **Yee Jee Tso** can be seen in Watch's *Alcatraz* on 24 April (the US broadcast was 20 February). **Bernard Cribbins** narrated Radio 4's Frank Dickens retrospective *Holy Mackerel – It's My Life!* **Louise Jameson** and **Nigel Fairs** appear in *My Gay Best Friend* on 6, 13, 20 and 27 May at Upstairs at Three and Ten as part of Brighton's Fringe Festival. Louise also directs Nigel's *In Conversation with an Acid Bath Murderer* in Eastbourne, Guildford and Havant.

Torchwood Pilots

■ **John Barrowman**, who reads the audiobook of *Hollow Earth* (out 1 May), plays charmer Julius Ashford Lily in ABC pilot *Gilded Lilys* about the 1895 opening of New York's first luxury hotel. US Network CW has commissioned *Sex and the City* pilot sequel *The Carrie Diaries* with **Freema Agyeman** as 'hip, cutting-edge editor and party girl' Larissa, mentor to the young Carrie Bradshaw. **Bill Pullman** will play the US president in NBC White House comedy *1600 Penn*. **Eve Myles** was a *Loose Women* guest on 15 March. **Gareth David-Lloyd** was both *Peter & Paul*, in the first episode of web-based anthology series *Twisted Showcase* from 1 March (*twistedshowcase.com*). **Kai Owen** lately played wrestler Charles in *As You Like It* at the Mold Anthony Hopkins Theatre. **Tom Price** is nervous sports journalist James Chetwynd-Talbot in BBC Three's *World Series of Dating*.

Alleys-y

■ **Russell T Davies** declined an offer from BBC Wales to name the largest studio in Roath Lock after him, instead agreeing to a dedicatory plaque on a walkway connecting to all the facilities denoting the *Russell T Davies Alley*. At the studio's 12 March opening, it was announced Russell would be a judge for a new Wales Drama Award for writing sponsored by BBC Cymru Wales Drama and National Theatre Wales.

McGann Docks

■ In April the 100th anniversary of the sinking of the *Titanic* will be commemorated with a BBC Northern Ireland courtroom drama about the official British Westminster Inquiry into the tragedy starring **Paul McGann**.

Awards

■ On 19 February **Catherine Tate** accepted two WhatsonStage Awards from the LA set of *The Office*: Best Supporting Actress in a Play for *Much Ado About Nothing*, which also took Theatre Event of the Year. **James Corden** (now on Broadway) won Best Actor in a Play for *One Man, Two Guvnors*.

The Adams Family

■ *The Hitchhiker's Guide to the Galaxy Radio Show – Live!* reunites the original cast of **Douglas Adams**' radio series, including **Stephen Moore**, and commences a tour in June. *Dirk Gently* returned to BBC Four in March with appearances from **Cosima Shaw**, **Colin McFarlane** and **Miranda Raison**.

Quickies

■ **Anjli Mohindra** was Meera Singh in *Doctors: Firestarter* (9 March). **John Simm** is Jerry in *Betrayal* at Sheffield's Crucible (17 May to 9 June). **Stephen Thompson** wrote *Upstairs Downstairs: All the Things You Are* (11 March). Season Two of *Scott & Bailey* starring **Suranne Jones** and **Lesley Sharp** (to 30 April) features music by **Murray Gold** and **Ben Foster**. **Andrew Gunn** directed four recent *Wild at Heart* episodes. BBC Two's *White Heat* (until 12 April) features **MyAnna Buring**, **Lindsay Duncan**, **Hugh Quarshie**, **Tamsin Greig** and **Tim Barlow**. DWM

OBITUARIES

■ Michael Burdle, who was Costume Designer on *Colony in Space* and *The Armageddon Factor*, died on 9 February aged 69. Stephen Jenn, who was Secker in *The Nightmare of Eden*, has died aged 61. Malcolm Taylor, who played Walters in *The Ice Warriors*, died on 30 January aged 74. *Whose Doctor Who* contributor Dr Eric Sherwood-Jones died on 15 January aged 90.

Philip Madoc 1934-2012

Doctor Who stalwart Philip Madoc, best known for playing Solon in *The Brain of Morbius*, died on 5 March aged 77. He was also Ashton in *Daleks' Invasion Earth 2150 A.D.*, Eelek in *The Krotons*, the War Lord in *The War Games*, Fenner in *The Power of Kroll* and for Big Finish Victor Schaeffer in *Master* and Rag Cobden in *Return of the Krotons*. A full tribute will appear next issue.

Peter Halliday 1924-2012

Welsh actor Peter Halliday, who died on 19 February aged 87, contributed to 23 episodes of *Doctor Who*, featured alongside four Doctors and displayed considerable versatility in performance.

First appearing opposite Patrick Troughton as the somewhat slapstick yet sadistic International Electromatics security chief Packer in *The Invasion*, although uncredited he also gave voice to the Cyber Director and the Cybermen themselves in the same serial. He returned for Jon Pertwee's first season voicing the title monsters in *Doctor Who and the Silurians* and the Aliens in *The Ambassadors of Death*.

Next came *Carnival of Monsters*, where he was memorable as bureaucratic Inter Minorian Chairman Pletrac opposite Michael Wisher's Kalik and Terence Lodge's Orum. Back again for *City of Death*, he was the voice of the Jagaroth in Part One, and subsequently threatened Tom Baker's Doctor as Captain Tancredi's soldier in Parts Two and Three.

It was nearly a decade on before Halliday took his last *Doctor Who* role as the Vicar in Part Two of *Remembrance of the Daleks* opposite Sylvester McCoy. Thereafter he was often cast as priests and vicars as his roles in *Goodnight Sweetheart*, *Births, Marriages and Deaths*, *Lassie* and *The Inspector Lynley Mysteries* testify.

Alongside his *Doctor Who* career, his seminal role as Dr John Fleming in 1961's *A for Andromeda* and its 1962 sequel *The Andromeda Breakthrough* is justly celebrated. This was a culmination of his RADA training followed by his work with Stratford-upon-Avon's Shakespeare Memorial Theatre (better known now as the Royal Shakespeare Company).

Peter contributed to many television dramas during his career, some notable ones being *Danger Man*, *The Saint*, *Man in a Suitcase*, *The Avengers*, *Out of the Unknown*, *Doomwatch*, *Colditz*, *The Boy with Two Heads* and *A Kind of Loving*.

Dennis Chinnery 1927-2012

Dennis Chinnery, who died on 29 February aged 85, first appeared in *Doctor Who* as first mate Albert C Richardson in *The Chase: Flight Through Eternity*'s Mary Celeste sequence. His most celebrated *Doctor Who* performance was sympathetic Kaled scientist Gharman in *Genesis of the Daleks*, opposite Tom Baker. He returned as Professor Sylvest in the opening episode of *The Twin Dilemma* – Colin Baker's first story.

RADA trained Chinnery graduated to film and television via the theatre (including two years at The Old Vic) and significant appearances included episodes of *Hancock's Half Hour*, *The Avengers*, *The Prisoner*, *Orlando*, *The Saint*, *The Champions*, *Dixon of Dock Green*, *Z Cars*, *Shoulder to Shoulder* (produced by Verity Lambert), *Edward the Seventh*, *Crown Court*, *The Naked Civil Servant* and *Coronation Street*.

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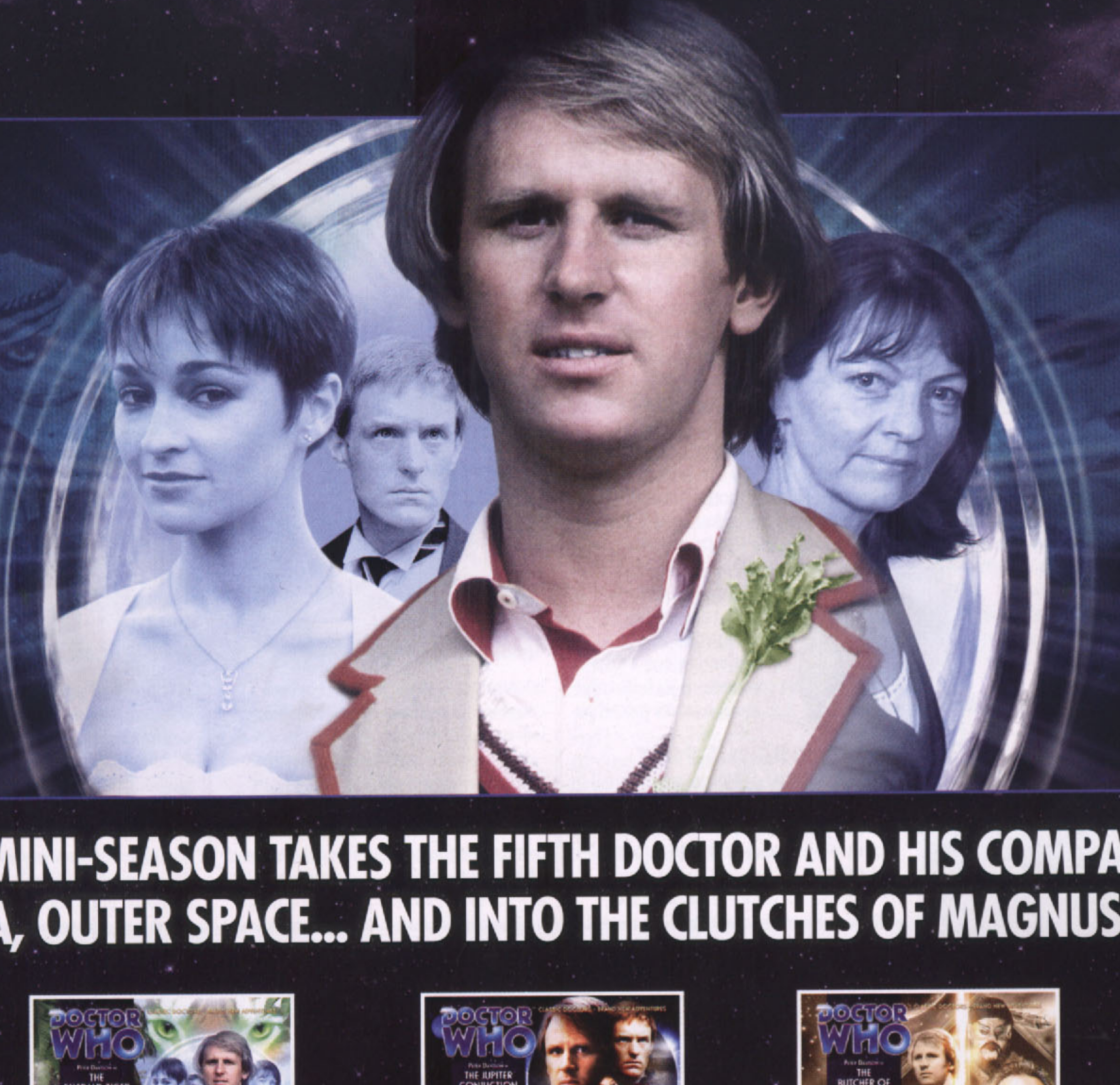

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GALAXY FORUM

Sophie Aldred, Philip Madoc, the lovely Gareth Roberts and a duck that looks like Doctor Who... it's your letters!

Last month, **DWM** caught up with Sophie Aldred, who played the Seventh Doctor's companion Ace in the 1980s...

WICKED GIRL!

Ah, Ace. Such a brilliant companion, and as it turned out, a great blueprint for a companion for the twenty-first-century series. Her complex character reminds me of Amy Pond. I couldn't help but think of Ace when I watched *The Girl Who Waited*, for instance. It's such a shame that Ace never appeared in *The Sarah Jane Adventures* – Russell T Davies' ideas sounded perfect, actually. But hey, *School Reunion* proved that old companions can work in the main series, so fingers crossed. Let's face it, Sophie Aldred is wicked!

PAUL G EMAIL

Thanks for the Sophie Aldred interview in **DWM** 445. It's nice to hear from Sophie about her time on the series and her opinion of the current programme. I'm looking forward to the interview with Mark Strickson (Turlough) in **DWM** 446, too [*see page 28 – Ed*].

I'd like for there to be an interview with Sarah Sutton (Nyssa) who was also an 80s companion. I don't know if she's been interviewed recently, but it would be nice to hear from Sarah about her time on *Doctor Who* and to share her opinion of the recent episodes as well.

TIM BRADLEY CARDIFF

TEXT IN!

Message us from your mobile!

- **JOHN HUGHES** Thank you for the interview with the ever-lovely Sophie Aldred. Still gorgeous after 25 years!
- **DR WHO RK** Oh Sophie, you still rule. *Please* Mr Moffat, do the sports car return of Ace in *Doctor Who* itself.
- **STEPHEN LOVELL.** I can't wait to hear the music for Episode 3 of the next series of *Doctor Who* sounding like a spaghetti western would be wonderful.
- **STEVE HARDY** Very sad to hear of Philip Madoc's passing. With that superb voice and intensity, he stole every scene he was in. Farewell to a real gentleman.
- **KEV C** How about an episode with the Gangers and the Zygons? That would be a real who's who episode.
- **PAUL** Great news – two missing episodes have been found. Not so good news – we have to wait a year to see them. Haven't we waited long enough already?! Unfair.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

* SERVICE PROVIDER: TELECOM EXPRESS, 0870 8804869.

Loved the Ace cover and interview with Sophie Aldred, she was the best companion of the 80s. Such a shame we never got to see her visit Bannerman Road. I do have two slight niggles though. Firstly the interview warranted a further part as it did feel a bit rushed. Secondly the suggestion that Colin's era was responsible for the 'shadow cast' over the show is untrue. The deterioration of the show's popularity began with the Peter Davison era, a fact that has been and still remains overlooked by fandom.

ADAM THOMAS EMAIL

The interview with Sophie Aldred in **DWM** 445 was truly astounding! It was great to learn more about her and what she's been doing these past 23 years since she left *Doctor Who*. Well, actually she never left *Doctor Who* at all, with all the DVD extras, books, audio dramas, conventions and interviews such as this. So well done **DWM**, for presenting one of the Doctor's finest companions so brilliantly!

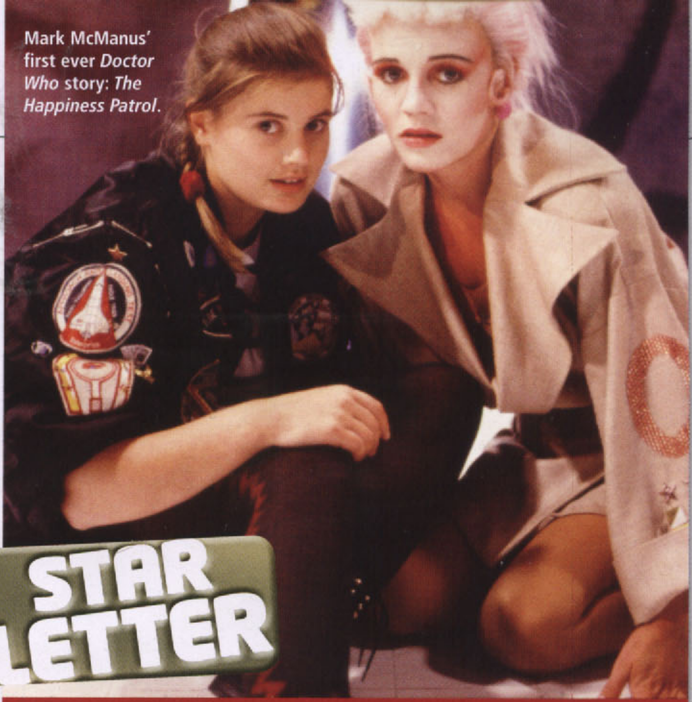
RYAN DENYER BRIGHTON

REWRITING THE PAST

DWM's *A Battle of Wits* regarding correcting 'past mistakes' on DVD in **DWM** 445 left me straddled over a pointy picket fence and with a foot in both camps. I'm sure the makers of bygone *Doctor Who* would have relished the chance to play with today's technology, so why not indeed enhance their work in a respectful manner? But isn't that the beauty of DVD technology – that you *can* have your cake and eat it? Who knows, perhaps a time will come when the original transmission will be the DVD extra.

While we're about it, why not make the enhanced adventures 'full length' and reinstate all the deleted scenes as they were intended, before time restrictions forced their removal, instead of having them as discombobulated extras? Even *Dimensions in Time* might make sense at last! Good, I'm glad we got that sorted, now I wonder if a similar argument could not be applied to those old Target novelisations...?

JOHN HAMMOND NW NORFOLK



Mark McManus' first ever *Doctor Who* story: *The Happiness Patrol*.

STAR LETTER

The Sophie Aldred interview in issue 445 was great. I'm one of the kids who came to love *Doctor Who* because of the Seventh Doctor and Ace. I started watching the series with *The Happiness Patrol* and never looked back.

Some years ago, I attended my first (and so far only) convention. I met Sophie Aldred and Elisabeth Sladen there. They were seated next to each other on the autograph desk. After getting Elisabeth Sladen's autograph I was waiting for Sophie Aldred, clutching her then-new book, *Ace!*, when Elisabeth asked if she could have a look at it. She flicked through it and complimented Sophie. I must have been staring (it was surreal and unbelievable to my 12-year old eyes that I was even tangentially interacting with my two favourite *Doctor Who* companions, having watched them repeatedly on video, as you only can when you're a kid) and she handed the book back with an apology.

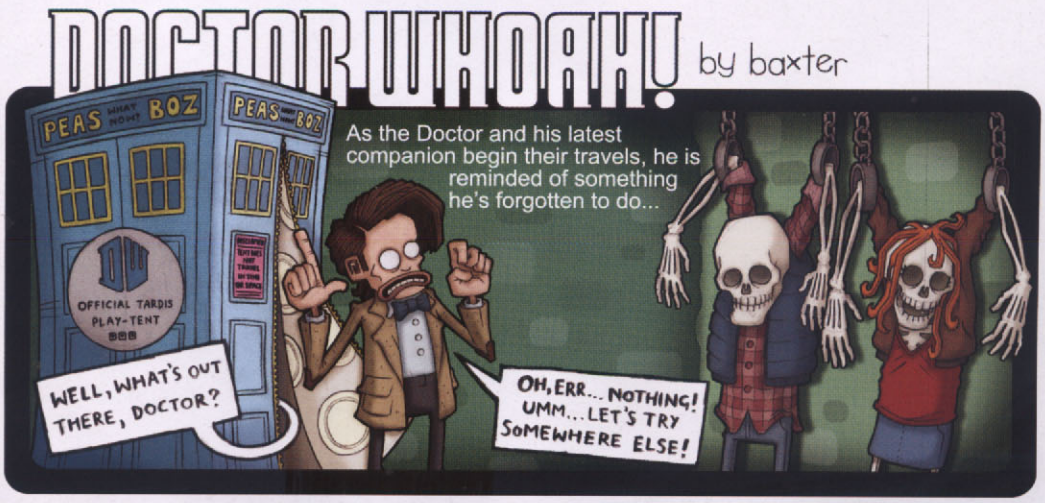
It's so tantalising that these two could have been reunited in *The Sarah Jane Adventures*. I'm so pleased this era is now being rightly re-assessed, Seasons 25 and 26 will always be among my favourites.

MARK McMANUS CARLISLE

Mark's letter wins him a copy of the latest full-cast audio adventure for the Fourth Doctor and Leela, *Energy of the Daleks* by Nicholas Briggs, out this month from Big Finish price £10.99.

KEY PROBLEM

I have really been enjoying **DWM**'s *Countdown to 50!* features, with their affectionate look back at the show's previous series. Issue 445 featured Series 16, or the 'Key to Time' season as it's become known.The season contained creepy moments, such as the approach of the Ogri in *The Stones of Blood*, and thoughtful scenes, such as making Princess Astra the sixth and final segment to the Key to Time thereby creating a moral dilemma for the Doctor. However, I disagree with Jacqueline Rayner that the season


DOCTOR WHOAH!
by baxter
PEAS WHAT NOW? BOZ
OFFICIAL TARDIS PLAY-TENT
As the Doctor and his latest companion begin their travels, he is reminded of something he's forgotten to do...
WELL, WHAT'S OUT THERE, DOCTOR?
OH, ERR... NOTHING! UMM... LET'S TRY SOMEWHERE ELSE!

ended 'triumphantly' as I felt that the Doctor re-scattering the six pieces at the end of *The Armageddon Factor* merely reset the *status quo*. The entire series might just as well have all been a dream. Furthermore, when we see Princess Astra returned to her healthy self, surely that just means that the Black Guardian's forces now have a 'heads-up' on where to find the sixth piece? Still, a good series overall though, and Valentine Dyall was superb as the Black Guardian, both in Series 16 and later in Series 20.

KEITH TUDOR ROMSEY

The Doctor does keep the Key together long enough for the White Guardian to 'restore the balance', so his time wasn't completely wasted. And he got to meet Romana!

IS THAT A EUPHEMISM?

Regarding *The Face of Evil* DVD review in **DWM** 445: 'They already suspected their youngest son was far less Sevateem than Tesh.' Just when I thought the world had run out of colourful euphemisms, Gary Gillatt comes up (or rather out) with a belter like that. Superb!

CHRISTOPHER SMITH EMAIL

THE WRITER'S WIFE

I think Toby Hadoke is right in his review of the 2011 Christmas Special, that it's Amanda Palmer's coolness that earned her a place in *The Doctor, the Widow and the Wardrobe*'s DVD Extras. But let's not overlook her very definite connection with the series – as the wife of the writer of *The Doctor's Wife*.

I don't think it's too much of a stretch to imagine this 'bizarrely dressed but undoubtedly hip' woman as inspiration for her husband Neil Gaiman in creating the character of Idris. We know from **DWM** 444 that Toby thinks we should hear from both sides of a marriage...

VIN MARSDEN HENDRICK SCARBOROUGH

IN LOVING MEMORY

I imagine the 30th anniversary of the death of the late unlamented Adric on 16 March will have gone unnoticed by most. I feel compelled, though, to write of a point of minor interest. It seems that *The Fact of Fiction* (**DWM** 441) is in good company with *Doctor Who*'s most infamous noveliser Terrance Dicks, as they both missed it. They both failed to mention that as Adric faced his doom he had, grasped tightly in his clenched fists, his dead brother's keepsake Sash/Cord of Leadership.

TIM SNELLING HEACHAM

It's 30 years since we said goodbye to Adric. Blub!

Hmm, both the book and **DWM** may have missed that detail, but don't blame Terrance – *Earthshock* was novelised by Ian Marter!

IF I RULED THE WORLD #2

Blimey, did CJ Calveley's letter about what he'd do to make *Doctor Who* a hit escape from the Time Lock of *On This Month... 15 Years Ago* just below it?

My list is much shorter:

1 Make lots of fun stories. Do this by:
2 Not ruling any ideas out.
3 Not listening to grumpy old fans.

I know it's not as important an issue as 'establish the true age of the Doctor', but we all have our own priorities.

NEIL STEWART NICHOLS GLASGOW

LIS CALLS THE SHOTS

I very much enjoyed – with a tinge of sadness – listening to the audiobook of *Elisabeth Sladen: the Autobiography* over Christmas. So I was pleased to see it reviewed in **DWM** 444. However, I disagree with Vanessa Bishop's view that Lis' arrangement with Barry Letts (that she be excused from endless publicity shots before the recording) was 'a touch po-faced.'

I think this is a misunderstanding of the point Lis was making. It was more of a desire on Lis' part not to get confused about what she was supposed to be doing when it came to the all-important studio recording later the same day.

As Lis explained, she was finding that she still had the photographer's 'barked requests' in her head when it came to the recording, and that those requests (for moves and poses) often bore no relation to the scenes and moves that they had spent all week preparing. These moves which had been carefully blocked at Acton, would then need to be recreated on the set during the recording, and Lis didn't want to confuse the photographer's directions with what she was actually supposed to be doing. Perfectly understandable and professional. There is nothing po-faced about it.

MARTIN SAWYER EMAIL

@DWMtweets

Join other DWM readers on Twitter!

- **@paully_c** So we're off to sunny Spain again? Hope they don't lose the wigs in transit like last time... *#chessene*
- **@Blackadder345** After watching *The Sensorites* I'm convinced they are related to the Silents.
- **@adamclark83** Just read *The Chains of Olympus*. I bet every Amy fan is demanding this strip is made into an episode. Amy in a toga!
- **@TheDoctorOfWho** Please ask Mr Moffat put Amy in the costume from *The Chains of Olympus* before she goes. Police, Pirate, Bond and *Greek* Pond!
- **@Temporal_Grace** I think it's about time there was an online dating site for Whovians. Plentyofgumblejacks, maybe?
- **@misterphipps** I hope *@steven_moffat* notes Russell T Davies' plans for *@sophie_aldred* in **DWM** 445. The world needs to see Power Dressing Ace.
- **@Velvet_Jacket** Got **DWM** 445 but now have *Doctor In Distress* stuck in my head thanks to *Wotcha*!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

MATT SMITH VS THE YETI?

With all the current interest in the missing *Doctor Who* episodes and the upcoming 50th anniversary, I was thinking, why not combine the two? The missing stories could be remade, sticking as closely to the original scripts as possible. Matt Smith 'channels' Patrick Troughton so well, he would be excellent in a remake of 1968's *The Web of Fear*!

The Web of Fear, 2013 style?

Naturally, some things would need to be changed – characters' names for example – but if the changes could be kept to an absolute minimum, we would get to enjoy some 'classic' old ►

So where have you brought us this time, old girl? Oh. Earth again.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

In the early days of *Doctor Who*, the First Doctor never seems to know where the TARDIS is going to land next. So at what point did the Doctor gain full control of the TARDIS?

KATIE DRUMMOND EMAIL

DWM REPLIES: Up until his third incarnation, the Doctor seemed to have virtually no control of where the TARDIS landed. However, the First Doctor's repeated attempts to return Ian and Barbara to 1960s London might explain why they arrived so often in Earth's history, with the TARDIS always missing its target by a few hundred years.

During *The Daleks' Master Plan* (1965/6), by using the dimensional control from the Monk's TARDIS, the Doctor was able to pilot his craft precisely to where he wanted to go – but the circuits on the control burned out immediately afterwards.

In *The War Games* (1969), while trying to escape the Time Lords, the Second Doctor attempted to take the TARDIS to where his people couldn't find him – although he still appeared to have little control over its destination.

The Third Doctor managed to successfully slip sideways back to his own dimension in *Inferno* (1970), and while allowed to occasionally travel under the supervision of the Time Lords, he was always forced to return to his exile on Earth. Similarly, although a planned journey was possible with the Master's help in *The Claws of Axos* (1971) or by following the Master's TARDIS in *The Time Monster* (1972), the Doctor always ended up back on twentieth-century Earth.

However, after the Time Lords gave the Doctor a new dematerialisation circuit in *The Three Doctors* he *finally* seemed to get the hang of flying the old girl. He took Jo back to Earth for *The Green Death* (1973), and in Episode One he directed the TARDIS with precision to a planned location (Metebelis III) and back again.

Later Doctors continued to make some random trips (the Fourth Doctor even introduced a 'randomiser') but could also pilot the TARDIS precisely, *eg*, in *City of Death* (1979). However, perhaps the Doctor's journeys have *never* been random? As we learn from the TARDIS herself in *The Doctor's Wife* (2011), she's always taken the Doctor where he's 'needed' to go...

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

The first trailer for the new series, which débuted at the Official *Doctor Who* Convention, is now available to see online. Go to: **www.bbc.co.uk/doctorwho/dw/videos/p00qfq58**

BBC Wales reports from the first day of the *Doctor Who* Convention in Cardiff and interviews executive producer Steven Moffat. Go to: **www.bbc.co.uk/news/uk-wales-17499573**

DR WHO CONVENTION
First ever official BBC Doctor Who convention
BBC NEWS 13:27 MAN FROM BIRMINGHAM HAS DIED AND AROUN

Canton Everett Delaware III, *aka* actor Mark Sheppard, overcomes his jetlag and speaks to BBC Wales at the Convention. Search YouTube for: **Mark Sheppard Interview [24/03/12]**

Those who attended the Convention had the opportunity to visit the real TARDIS set, see its brand new internal wall and play with the controls! For one fan's view, search YouTube for: **TARDIS Dwc**

New companion Jenna-Louise Coleman talks to the BBC's Lizo Mzimba, on the day she was announced to the press. Go to: **www.bbc.co.uk/news/entertainment-arts-17460172**

◄ stories which we might otherwise never get to see (although I really hope the original episodes turn up one day).

I think they should even be kept as 25-minute episodes, with the original theme tune! I believe it would be a fantastic way to celebrate the entire history of *Doctor Who*.

ANDREW CUMMINS EMAIL

Interesting idea, Andrew! What do the rest of you think about the best way to celebrate *Doctor Who*'s 50th anniversary?

GARETH IS A LOVELY

Today (14 March 2012) I went up to the Forbidden Planet store in London to meet Gareth Roberts who was signing his brilliant new book, *Shada*, and was greeted by the most wonderful man. He was so kind and happy to be there and it was a great honour to meet him. He very kindly signed both *Shada* and my copy of *Only Human*. I wish him all the best with his book as it is a truly splendidly written story. I would recommend it to anyone.

SIMEON CARTER (14) SURREY

PHILIP MADOC

I was very saddened to read of the death of Philip Madoc; his performances in *The Krotons*, *The War Games*, *The Power of Kroll* and especially *The Brain of Morbius* were superb – he was the quintessential *Doctor Who* villain.

He was also an excellent movie actor – his chilling performance as the morgue attendant in Hammer's brilliant *Dr Jekyll & Sister Hyde* (1971) immediately springs to my mind (and can be viewed as a great dress rehearsal for his performance as Dr Mehendri Solon in *The Brain of Morbius*.

PIERRE CASPERSZ EMAIL

DWM pays tribute to Philip next issue.

BAKER'S TREAT

Great Xoannon! I am compelled to write to express my unbounded praise and gratitude to all involved in Big Finish's *Fourth Doctor Lost Stories*. As I'm 42 years old, Tom Baker was indisputably my Doctor, and when I saw these stories were coming out, I had to buy them straight away, even though I'd only rarely dipped into the Big Finish world before.

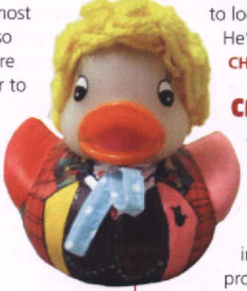
Well, what can I say? These are wonderful, exciting, pitch-perfect recreations of a golden era of our favourite show. Recent Doctors have commented on the wibbly-wobbly-timey-wimey nature of things, and these adventures proved it indisputably; not only was I commuting into work on a dark, cold morning, but simultaneously I was eight years old on an autumn Saturday afternoon, sitting cosily on my sofa in my childhood home as the latest adventure began. I suspect this was caused by a dangerous flux in the vortex – if only the Doctor and Leela were here to sort it out...

SIMON PEDLEY EMAIL

"Look – there are tons of *Doctor Who* actors in it."

© REX

THE SIXTH DUCKTOR



Here's a photo of the duck I painted to look like the Sixth Doctor. He's called Doctor Duck.

CHERYL THORNE EMAIL

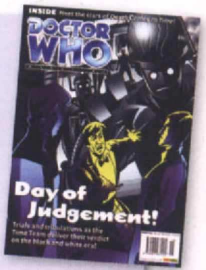
CARRY ON DOCTOR

A few years ago, an article in **DWM** mentioned the curious delight we fans derive from spotting *Doctor Who* guest stars in other film and television productions. It's certainly a practice I find myself engaged in while watching telly. I was stunned to find while watching the 1992 film *Carry On Columbus* that the majority of actors appearing on screen had appeared in *Doctor Who* at one point or another. In no particular order, they were: Jon Pertwee, Martin Clunes, Burt Kwouk, Lynda Baron, Peter Gilmore, Alexei Sayle, Daniel Peacock, Don Henderson, Richard Wilson, Bernard Cribbins, June Whitfield, Maureen Lipman, Duncan Duff, Nej Adamson and Mark Arden. Plus there were actors who appeared in the *Doctor Who* audio dramas from Big Finish: notably Leslie Phillips, Nigel Planer and Sara Crowe. Can anyone find a movie with more stars from *Doctor Who*?

GARETH SUDDE NJ USA

Good question – there must be another, surely? Answers by email to the usual address please – see you next time! **DWM**

ON THIS MONTH... 10 YEARS AGO



INSIDE
DOCTOR WHO
Day of Judgement!
Trials and tribulations as the Time Team deliver their verdict on the black and white era!

It's April 2002, and at long last, *Doctor Who* is back on the BBC! Well, sort of...

A TIMELY DEATH

It was the beginning of an era – Benjamin Cook, fresh faced and with a spring in his step, reported from the recording of a *Doctor Who* episode at the BBC for the very first time! The production was *Death Comes to Time*, starring Sylvester McCoy as the Seventh Doctor, which could be seen online at the BBC's *Doctor Who* website. Actor John Sessions welcomed young Ben: "Do you realise," he said, "that *Doctor Who* began almost 40 years ago. I find it astonishing that someone as young as yourself knows much about it." Ridiculous, isn't it?

TIME TEAM

Elsewhere in **DWM**, The Time Team – Jac, Peter, Clay and Richard – continued their mission to watch all 696 episodes of *Doctor Who* in order, and finally reached the end of the black-and-white era with Episode Ten of *The War Games*. Richard summed-up the feelings of the team on reaching this milestone: "Watching everything in order has made me realise how few truly duff stories there are in the black and white years" he observed happily. 253 down – 443 to go!

TOMORROW'S TIMES!

Space-Time Telegrap

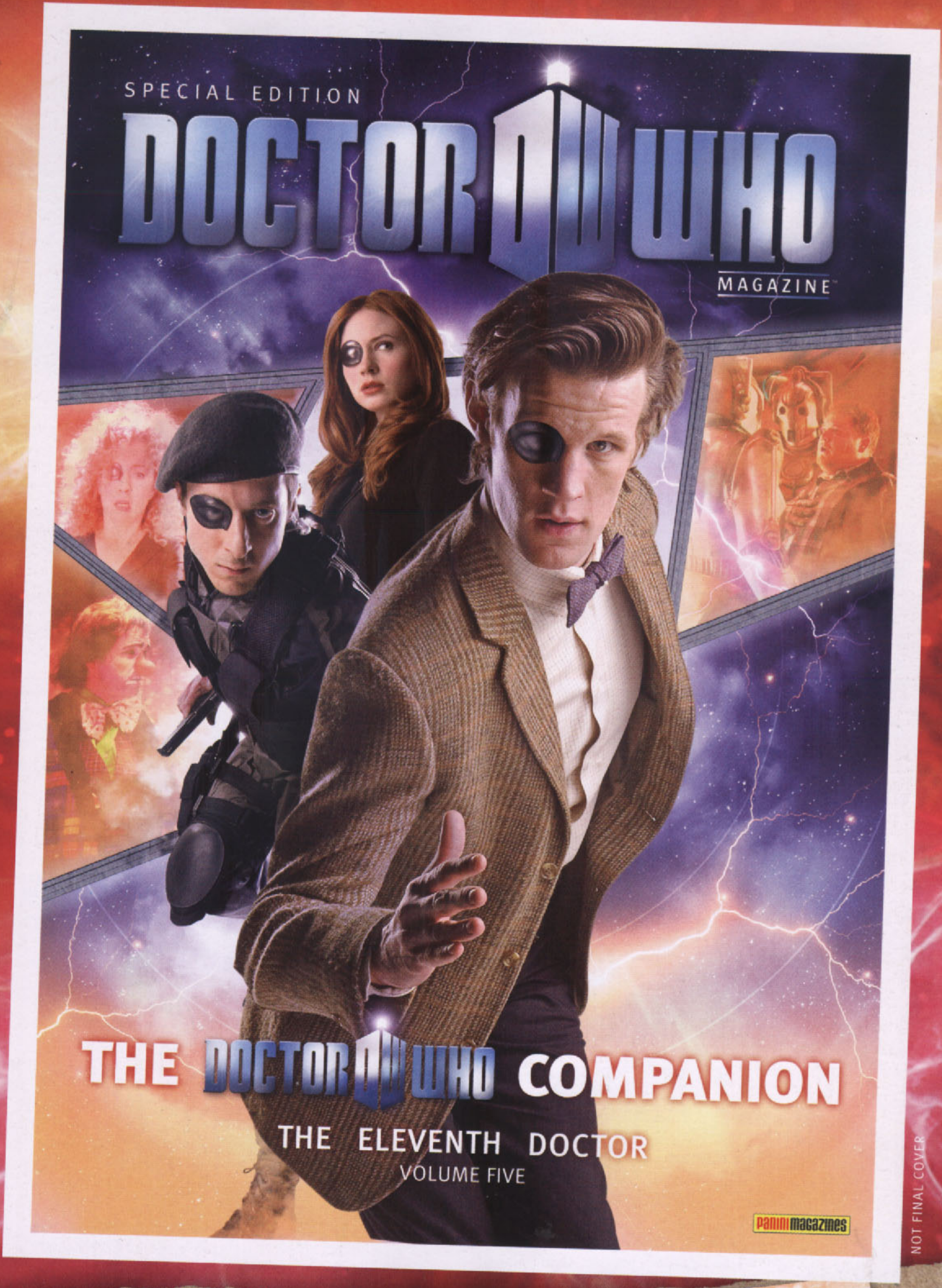
Ratings Error Shock!

Woman Wakes From 32-Year Long Coma Desperate To See End Of 'Ambassadors Of Death'

The first edition of Sorvad's irregular and irreverant *Space-Time Telgraph* finished off **DWM** 316, and included a ludicrous report describing a bid for *Doctor Who* by writer Russell T Davies: "'An Adventure in Manchester Time' is the subtitle for Davies' bid" reported *STT*, "Davies guarantees the audience two emotional 'Kleenex' moments – and another kind of 'Kleenex' moment altogether – in every deftly humorous 40-minute episode. And the *Doctor Who* theme played on a glockenspiel."

STT – it really was first with the news!

GET YOUR HANDS ON THE NEW DWM SPECIAL EDITION...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NEW GIRL!

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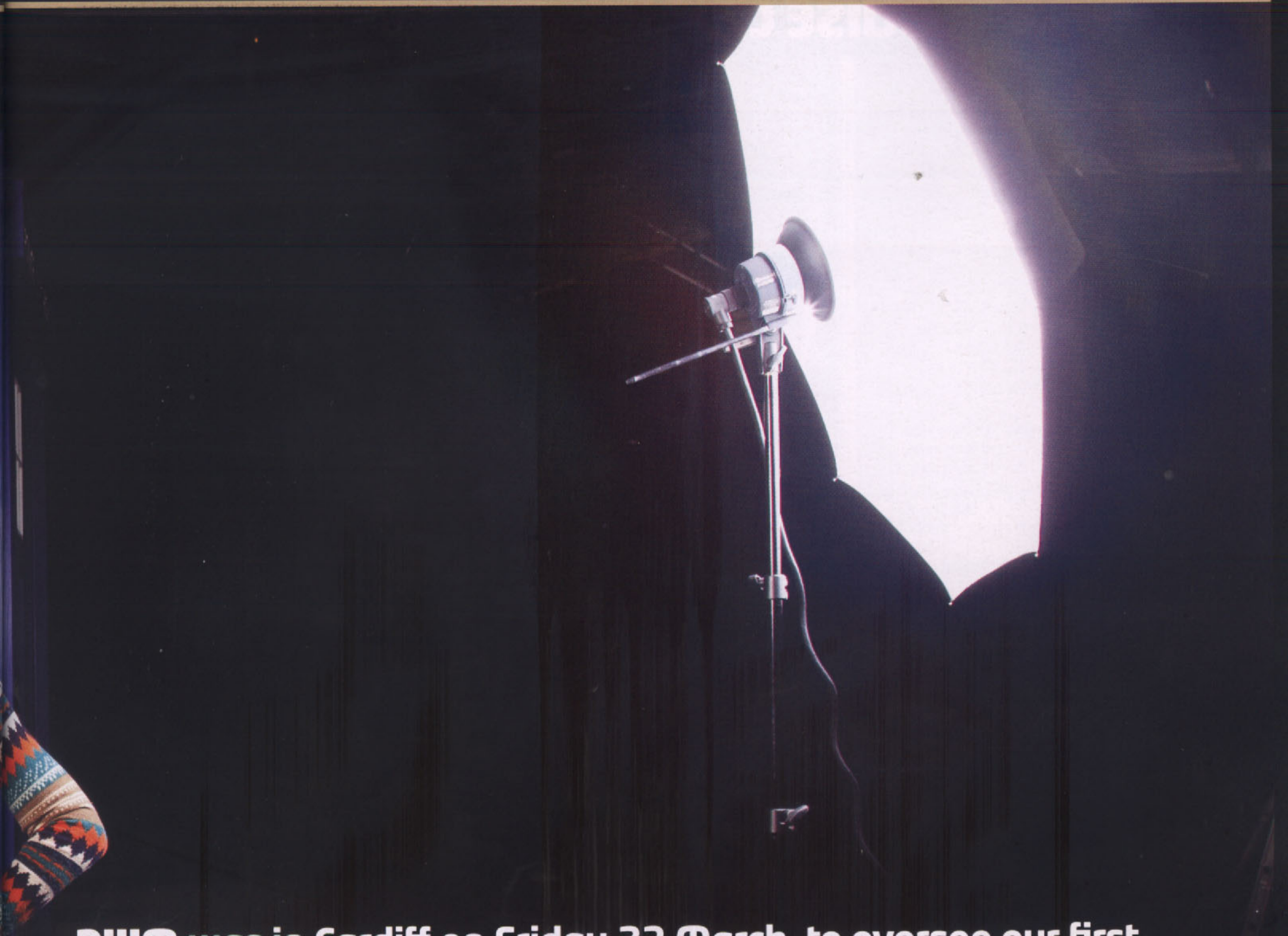


DWM was in Cardiff on Friday 23 March, to oversee our first photoshoot with the series' latest recruit, Jenna-Louise Coleman! After the shoot, we settled down with Jenna for a bit of a chinwag about her upcoming travels into time and space...

Interview by **BENJAMIN COOK**

"Muchos congratulos!" bellows Matt Smith. "The press conference – you smashed it." It's Friday 23 March, and Matt has gatecrashed Jenna-Louise Coleman's first official *Doctor Who* photoshoot. "Just hanging out by the TARDIS," he grins. One minute Jenna was striking a pose in front of the police box prop – for the cover of this issue of **DWM** – on an otherwise deserted soundstage at Cardiff's Upper Boat Studios, and the next she's being embraced, kissed on both cheeks, and shaken warmly by the hand – in that order – by a Time Lord. The chemistry between the soon-to-be co-stars is apparent, immediately. They're at total ease with each other already.

"It's a world of pain," Matt teases her, when asked if he has any tips on how to handle a *Doctor Who* photoshoot.

"Don't say that," laughs Jenna.

"Everyone's very nice, don't get me wrong, we're all in it together –"

"You're really selling it, Matt," grins Marcus Wilson, *Doctor Who*'s producer. "Show her your 'scary hand' pose."

"No, we're going to have the best time," Matt smiles. "We really are. It's going to be great. I say that with unequivocal confidence."

In a quirk of wibbley-wobbly, timey-wimey coincidence, the photographer for this shoot, Emilie Sandy, is the niece of late TV scriptwriter John Lucarotti, who penned three serials – *Marco Polo* (1964), *The Aztecs* (1964), and *The Massacre of St Bartholomew's Eve* (1966) – for William Hartnell's First Doctor. Emilie mentions this to us in passing, and seems flattered and a little taken aback that **DWM** is more than familiar with Lucarotti's work on the show. "It was almost 50 years ago," Emilie points out.

But once you're part of the *Doctor Who* family...

Emilie smiles. "It lasts forever, doesn't it? You're part of that legend." As 25-year-old Jenna-Louise Coleman is about to find out...

Photoshoot over, **DWM** and Jenna find a quiet corner of the Upper Boat soundstage – which is *any* corner now that Matt has left – to grab a chat about the last couple of days. On Wednesday, on one of the sunniest days of the year so far, Jenna was announced as the new companion at a press call at the BBC's Broadcasting House in London. "To be honest, I know I was there – in body, I was there – but it did feel slightly like an out-of-body experience," she tells **DWM**, "because I hadn't done anything like that for quite a long time. I haven't done a lot of press over the last three years. So I just tried to stay relaxed, kind of go with the flow, and answer the questions the best I could. But I have a tendency to ramble, so that's not always easy." ►

"Steven Moffat brilliantly creates the character on the page. If she happens to be sexy – then I'll feel comfortable playing that."

◄ In fact, Jenna was on fine form, and journalists and paparazzi were smitten. It was *Doctor Who*'s first proper press call in 25 years, when it was announced that Sophie Aldred would be replacing Bonnie Langford as the Seventh Doctor's assistant. Many of the same questions were asked of Jenna on Wednesday that were asked of Sophie back then...

Are you a fan of the show?

"It's actually, literally, my grandma's favourite show," replied Jenna, "so she's like the most excited person in the world."

Do you have a favourite companion from the past?

"It's between Billie Piper and Karen Gillan, I think. I've got a lot of memories from the Billie Piper era."

Are you prepared to be a role model for younger viewers?

"I hope so. That'd be lovely if that's the case."

Then Peter from *The Daily Star* snuck in a couple about whether Jenna's skirts will be shorter than Karen's ("Welcome to the *Daily Star* question," cut in showrunner Steven Moffat. "You don't have to answer that one, Jenna") and whether she'll be kissing the Doctor.

"I think that question needs to be for Steven," answered Jenna, diplomatically.

"I'm not looking forward to kissing the Doctor at all," reported Steven, "but it's something I accept as part of my duty."

Talking with **DWM** at Upper Boat two days later, Jenna admits that the 'sex symbol' status thing that, inevitably, comes with being a *Doctor Who* companion isn't something she's thought much about. "I've heard a lot of comments about 'sexiest female' and all this kind of thing," she says, "and it's interesting, because that's not a character that I've ever played before. I've only ever played one part that has required me be, like, conventionally good looking – in *A Room at the Top* [BBC Four's adaptation of John Braine's 1957 novel, which is yet to be broadcast], there was a lot of focus on the character's looks, whereas everything else that I've played...

"I mean, I played a schoolgirl in *Waterloo Road* [for several episodes in 2009] who was abused and murdered her dad. I played a murderer in *Emmerdale* who was a bookworm and, when she first went into it, had never kissed a boy before. In *Titanic* [the four-part mini-series, currently showing on ITV1, in which Jenna plays chambermaid Annie Desmond], I am most definitely *not* a sexy character. It's not something I've ever played before, so it's not something I've really given too much attention to. I just try to create a character from... well, Steven very brilliantly creates the character on the page, and allows me to play it. If that character happens to be sexy – if it's one of their attributes – then I'll feel comfortable playing that."

At this time, the character's identity is being kept under wraps ("Who Jenna is playing, how the Doctor meets her, and even where he finds her are all part of one of the biggest mysteries the Time Lord ever encounters," Steven said at the press call, adding: "Even by the Doctor's standards, this isn't your usual boy-meets-girl"), but Jenna offers **DWM** a few hints: "I know what my introduction is, and I have a general idea of where we're going to go. There's definitely a story arc. It sounds really interesting, really exciting. I don't think anything's been done like it before, but there are lots of secrets and intrigue, and I think it's going to throw and confuse a lot of people, and surprise a lot of people."

Does she know her character's name?

A pause, and a huge smile. "Perhaps."

Jenna was born and raised in Blackpool, Lancashire. She attended Arnold School, and was made head girl. Other Arnold School alumni include 1960s *Who* companion (and 1970s *Blue Peter* presenter) Peter Purves, über *Who* fan Ian Levine, former **DWM** editor (and current DVD reviewer) Gary Gillat, and Jonas Armstrong, star of the BBC's 2006-09 adaptation of *Robin Hood*. While still at school, Jenna joined In Yer Space, a theatre group with whom she performed at the Edinburgh Festival. While applying for drama school, Jenna won the role of Jasmine Thomas in ITV soap *Emmerdale*. Between 2005 and 2009, she appeared in more than 150 episodes, and her performance – which saw her clubbing her on-screen boyfriend to death, and embarking on a lesbian affair – earned her a National Television Award nomination, and several British Soap Award nods, including for Best Newcomer, Best Dramatic Performance, and – twice – Sexiest Female.

During her time on *Emmerdale*, Jenna gained a dedicated fanbase. Her first fan website was set up in August 2006. (It reveals that Jenna's musical tastes back then included James Morrison, Orson, Stevie Wonder, Elvis, Jack Johnson, Oasis, and Whitney Houston. "A big range," she explained.) But can anything compare to the passion of *Doctor Who* fans? Basically, no. Backstage at Broadcasting House five minutes after the press call has ended, we learn that Jenna is already trending on Twitter, along with Weeping Angels, Amy and Rory, Steven Moffat, and Karen Gillan.

"You're the second most talked-about topic worldwide," announces Steven.

Jenna: "Second to...?"

The Chancellor's 2012 Budget? That's today's big news, isn't it? No... wait... "It's S Club 7 reuniting," reveals *Doctor Who* brand executive Edward Russell, who sounds far happier about this than any grown man should.

"I'm second to S Club?" laughs Jenna. "Well, good. That's keeping me grounded. It puts it all into perspective."

Jenna, Steven, exec producer Caro Skinner, Edward, and **DWM** head across the road for celebratory coffees and sparkling waters in Heights Bar, on the 15th floor of the Saint Georges Hotel. "So," says Jenna, as we take our seats, "what can you tell me about Cardiff?" Currently, she lives in Leeds,

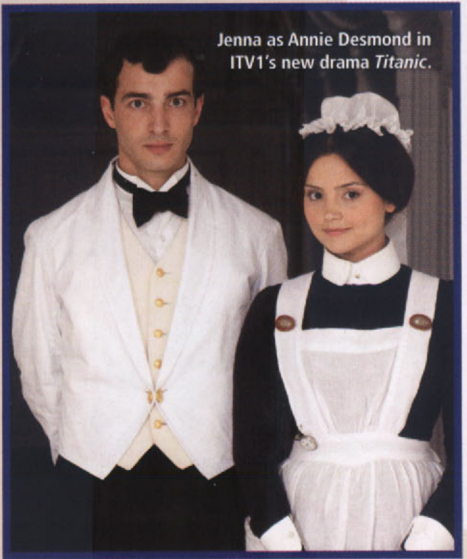
A scene from the forthcoming series, as the Valeyard returns! (Or possibly a scene from *Emmerdale*, actually.)

Jenna played the murderous Jasmine Thomas in *Emmerdale*. Ouch!

Number 1 rule of *Waterloo Road*: You can tell how rebellious a pupil is by the looseness of their tie.

"It was a toss up between the two: a cabbage or a lesbian..."

Too cool for school in BBC One's *Waterloo Road*.



Jenna as Annie Desmond in ITV1's new drama *Titanic*.

Titanic: Will she survive or drown? Bet now!

"I'm getting a sinking feeling about all this."

but she's gearing up to move to the Welsh capital in the next few weeks.

"It rains a lot," says Edward. "That means it's beautiful and green."

"And the shopping is brilliant," adds Caro. "There's a very big John Lewis. The centre of Cardiff is pretty much a big John Lewis."

Edward asks Jenna whether she's been catching up on any of the older *Doctor Who* episodes.

"When I was auditioning, I watched [Matt Smith's first episode] *The Eleventh Hour*," she says, "but I thought, 'I don't want to watch any more, because I think I'll start copying, even subconsciously.' Because it's so rhythmical."

Steven nods. "Good move. You're not playing a part that's been in it before, so..."

As we chat, overlooking the central London skyline, former *Doctor Who* companions are taking to Twitter to congratulate Jenna. 1960s *Who* girl Anneke Wills (*@AnnekeWills*), aka Polly, tweets: 'What great news! I was only talking about her the other day. Looking forward to seeing Jenna-Louise in action. Welcome to the family!' Katy Manning (*@ManningOfficial*), who played Jo Grant in the 70s, says, 'The new *Doctor Who* girl must be absolutely thrilled! I remember how blown away I was 40-odd years ago,' while earlier today Peri actress Nicola Bryant (*@thenicolabryant*) tweeted: 'Stealing myself for the moment of jealousy that will flash through me as they announce the new companion. Remembering... Such a happy time.'

It will, we suppose, take Jenna a while to get used to this mad old world of *Doctor Who*, but she's made a good start. She's even getting to know the in-jokes. At the press call, a journo asked Steven, "Did you ever consider doing anything leftfield, something like a talking cabbage on the shoulder or...?"

"Did I ever consider a talking cabbage?" mused Steven, adding, for Jenna's benefit, "That's an old Tom Baker joke. Well, we didn't specifically consider a talking cabbage, no."

"I wondered what that was about," says Jenna over drinks. "A talking cabbage?"

Steven explains: "Years ago, Tom Baker, who didn't have a small ego when he played the Doctor, thought maybe he shouldn't have a young, attractive girl next to him, but should talk to a cabbage that could be sitting on his shoulder."

Jenna: "Oh! So that actually did come from somewhere?"

DWM: "He did actually suggest it, yeah."

"Okaaay. I was, like, 'What a weird question.'"

DWM: "Tom Baker is a weird man."

"No, it *was* a weird question," chuckles Steven, "and not very tactful. 'Did you consider a talking cabbage?' 'No, we decided against a talking cabbage and got a former *Emmerdale* lesbian instead.'"

"It was a toss up between the two," laughs Jenna. "Oh, I hope it was! A cabbage or a lesbian. How do you even answer those questions?"

Meanwhile, Steven spots that there's a pretend Jenna on Twitter. "Oh no, wait, somebody told me this," says Jenna. "They say things like, 'Oh dear, bad day, my rabbit died.'"

"Do you want me to look up what fake you is saying right now?" asks Steven. He checks his iPhone. "Hm. She's saying, 'The rabbit was delicious.'" He's joking.

Half an hour later, Jenna is posing for photos in Heights Bar, especially for **DWM** [*see page 7 – Ed*] before heading off for some well-deserved retail therapy on Oxford Street – with her younger cousin, who's visiting from Australia – in the knowledge that her world has now changed, forever. Tonight, at the London première of his latest film, *The Pirates! in an Adventure with Scientists!*, former Doctor David Tennant is asked about Jenna's casting. "She's going on a very exciting journey," he tells reporters. "I hope she has some good friends to hold her hand because it can be a bit scary when you get thrust into that level of attention, speaking from personal experience. ►

◀ But it's wonderful, and she's working on the greatest TV show ever made, so what can go wrong?"

Even as Jenna shops on Oxford Street, the BBC's *One O'Clock News* features an item about her ("I think I might have said 'excited' probably about 50 times in that interview," Jenna tells **DWM** afterwards), with the actress recounting to Entertainment Correspondent Lizo Mzimba where she was when she found out she'd got the part: "I was in Marks and Spencer holding an avocado – having the debate of what goes best in a salmon salad – when I got the call from my agent, and it was kind of a bewildered excitement, confusion, 'Really? Oh, goodness', all sorts of emotions... After I hung up, I thought, 'I really can't carry on shopping,' so I just put the basket down and left Marks and Spencer, and just went for a little walk and tried to digest."

"That's true," Jenna tells **DWM** later. "I *was* in Marks, and it *was* an avocado. That was the sum of my day – thinking, 'What does go best in a salmon salad?'"

"It's a great story," confirms Steven.

It has something of an Alan Bennett monologue about it, adds **DWM**.

"Yes! You've come a long way since that salad," Steven considers.

By the time **DWM** catches up with Jenna in Cardiff on Friday, Matt Smith has given an interview to BBC Radio Wales in which he said of her casting: "[It's] very exciting news. I was part of the audition process where we met a number of wonderful actresses, but I think that Jenna responded to Steven's writing in the most interesting way, and we're very excited to welcome her to the *Doctor Who* family. The Doctor needs a companion, you see. He can't travel alone."

In our post-photoshoot interview, **DWM** asks Jenna what she made of Matt when she first met him. Her eyes light up. "Ahh, he's... well, me and Matt are at the same agency, so my agent had said, 'You're going to be meeting one of our other clients, Matt Smith, and you'll be in such good hands. He's so lovely.' The minute I walked in the audition room, he just hugged me, like straight away –"

Jenna with *Emmerdale* co-stars Adele Silva and Roxanne Pallett.

© REX

He does that.

"He does, doesn't he? It just kind of takes any defenses and guards down. He's so open, and so energetic, and enthusiastic, and it's kind of infectious. You feed off that as well. He made the whole process very easy and enjoyable for me."

By May, when Jenna starts shooting this year's Christmas Special, Karen Gillan and Arthur Darvill will have recorded their final scenes, and production will have completely relocated from Upper Boat to the new Roath Lock studio complex on Cardiff Bay. Nonetheless, Jenna was given a quick tour of Upper Boat this afternoon.

"So far today, I've literally rolled out of the car from London," she reports, "I've been in to see Costume, I've been in to see Make-Up, and I've done some pictures for your cover, by the TARDIS, surrounded by Egypt." This is set dressing from Episode 2, and that's all we can reveal. "I'm in Cardiff, surrounded by Egypt and sand, and a huge blue screen that I've no idea what that is... so I'm not entirely sure what I'm getting myself into!"

How have the past two days been for Jenna?

"Well, I now know what 'trending on Twitter' means," she laughs. "I didn't even have a clue. I'm from the Dark Ages. I suppose the news [of her casting] has just settled in for me, in a way, because until that announcement was made... obviously, I knew I'd been offered the job, but you're never 100% sure sometimes, things can change – and then it was, like, official. 'Yeah, oh, I have got the job! I am going to be starting this adventure and this journey, and see where it takes me.' I mean, the press call was mad. I was a bit nervous about some of the questions – like, 'What's your favourite monster? Who's your favourite Doctor?' – so I just kept talking about my grandma. Because that's true. She is, like, the biggest fan."

Has Jenna properly celebrated landing the role? We last saw her heading off to shop on Oxford Street...

"I did, but do you know what? I need a dress for Tuesday, so I went shopping on Oxford Street, but after the press conference, I couldn't focus on anything. My head was buzzing, so I was just, like, staring at things, but nothing was going in at all. So I haven't [celebrated] yet. All of my friends who are working, and quite a few of the girls, we're going to have a girly night in on Sunday. *Titanic* is on then, so we're going to get some food in and have a few glasses of wine. I'm sure I'm going to have a cocktail tonight as well."

How did she find keeping her casting in *Doctor Who* a secret from her friends and family?

"Yeah, it was hard, I think because it's kind of exciting, so you just want to talk about it and tell everyone. Also, it's that stubborn nature that I've got, that when somebody tells you not to do something, you want to do the opposite. So it takes a lot of willpower. I thought I was going to have to keep this secret for another three months, but... I'm relieved I can finally talk about it openly."

How many people had she told? She can't have kept it secret from *everyone*.

"Well... see, Steven's going to read this, isn't he? Ha. I told my mum. My parents and my grandparents knew. And my boyfriend. My agent told me just to tell my mum. I did tell five people, but they were under strict instructions that my grandma wasn't allowed to tell the entire hairdressing salon."

And your other friends had no idea?

"No, and it makes you so paranoid. It sounds

"I HAVE HUGE CONFIDENCE IN JENNA."

Casting director Andy Pryor talks exclusively to DWM about finding the Doctor's newest companion...

Hello Andy. You've helped cast every companion since Billie Piper, for the 2005 series. Does it get easier each time? Is there now a tried-and-tested formula?

"You always feel like you have a bit of a mountain to climb with a role like this – which is part of the fun, really. There isn't a standard route. I start by seeking as much detail from Steven as I can get – which, at such an early stage, is minimal, partly because scripts are still in development and because, to a degree, the part will be written for the actor once they are cast. But this stuff never gets easier."

What details did Steven offer you? What was the brief?

"At this stage, I can't say, as there are elements to this character that are rather special, and will come as something of a surprise. Having said that, as has been the case in the past, my mission was, put simply, to find the best person for the job. She had to be witty, clever, inventive, strong, versatile, and very individual."

What was your deadline?

"We didn't really have one, other than getting the part cast in plenty of time for shooting this year's Christmas Special. It's really useful for Steven and the other writers to know who they are writing for, so it was helpful to cast the part before the main writing schedule kicked in. I started thinking about finding the new companion last September or so, then started meeting people and auditioning in October. I met many contenders on my own, reading scenes with them that Steven had written especially. Caro joined me for some of those initial auditions, which was incredibly useful, as sometimes it can be a lonely task."

When I asked Caroline where you guys start when casting a part like this, she said, "Andy, obviously, is a genius, and he knows pretty much everybody."

"[Laughs] My original list was probably a couple of hundred names, which I whittled down to around 50. Then I began auditioning in earnest – in the intake stages, I'll audition maybe 20 people at a time for a role like this – and showing the best of them to Steven, Caro and Marcus. For smaller roles and guest parts, we usually audition somewhere between three and five people, but for such an enormous part, it's a bigger deal. Between us, Steven, Caro, Marcus and I shortlisted further, and recalled a small selection to read with Matt. Matt is such a gentleman and proved to be utterly invaluable in the process, as the chemistry between the Doctor and companion is vital. This is something that's really hard to put your finger on... but when you feel the electricity when two actors play so strongly off each other, you know you're on the right track. We met some brilliant, brilliant actresses for the part, but when Jenna auditioned with Matt, we all knew instantly that she was the one."

To what extent do you begin to hand things over to the producers as the casting process progresses? Or do they, increasingly, look to you for guidance?

"I'm there throughout the process, and in making the final decision. Ultimately Steven has the final say, of course, but Caro, Marcus and I all decide together on all casting decisions. This time, it was an easy decision, as Jenna was so great. No disagreement on this one, just excitement at finding someone who worked so well with Matt and who has such potential for the role. As with every part, once we've made a decision, I will call the actor's agent and get the ball rolling regarding the deal."

Looking forward, what are your expectations of seeing Jenna on screen?

"I really can't wait. I always feel nervous on behalf of the people I cast, not because I don't think they will do well – quite the opposite – but because I want everyone to love them as much as I do. But I have huge confidence in Jenna, and I know she has what it takes to do something brilliant with this opportunity. She is strong and inventive, and she will thrill everyone, and bring something fresh to the show."

POLICE PUBLIC CALL BOX

Steven Moffat poses with *Doctor Who*'s new co-star at the press photocall.

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> **"The press call was mad. I kept talking about my grandma. She is, like, the biggest fan."**

so dramatic, but it makes you feel like... you know, even when you're on the phone, I was on the phone to my agent talking through things, and I'm kind of like checking over my shoulder, seeing who's there, using code-names. I began to take on this whole secret-agent life for a little bit. It's been difficult. I live in a house with three girls, and when you're on the phone... and thin walls..."

So how does Jenna think *Doctor Who* will change her? Will she be able to keep her feet firmly on the ground?

"There are definitely going to be life changes. I mean, *Emmerdale* changed me, but then you go off and do another job. I went and filmed *Titanic*, and lived in Budapest for three months, met all sorts of people, and that changed me. So I'm sure *Doctor Who* will, in lots of ways. I'm sure I'm going to get to know a lot of people, and develop a lot of relationships, creatively. There are so many adventures to have within the stories. Once I've started filming, I think I'll be – well, I know I will be – working for the rest of that series, so it's a good six months. You're working so hard, you just enjoy that side of it.

"If you look at the whole thing, what I'm doing in this role and what's happening to me, it's quite big," she continues, "but then if I just think, 'Well, there's only so much that I'm in control of. All I've got to do is enjoy the scripts, and turn up on set, and play with Matt, and do a really good job,' that makes me not nervous. Well, still a little nervous, because I don't want to let people down, but...I'm really excited about all that stuff, and just to have fun with it. If I look at the bigger picture, then maybe I'll freak out, so I'm trying not to do that. I feel, kind of, pretty together. I can handle it."

DWM's time chatting to Jenna is drawing to a close – but don't worry, you'll be seeing a lot more of her in these pages over the next year or so. But before she leaves, Jenna has a message for **DWM** readers: "I just hope we can give you some great stories," she says. "In fact, from what I know so far, I *know* that we have some great stories in the pipeline, so I just hope I can deliver. I feel a great privilege to be given this opportunity, to be a part of this whole adventure, and to tell these stories and go on these epic journeys. It's just so exciting. I really can't wait. I won't let you down. We're going to have a lot of fun." **DWM**

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BIGGER... BETTER... AND MORE BONKERS THAN EVER!

... That's how executive producer Caroline Skinner is describing the new run of episodes, as she makes plans with head writer Steven Moffat to take *Doctor Who* into its 50th anniversary year with a bang!

Interview by BENJAMIN COOK

Caroline Skinner is stranded at Madrid Airport. Her plane from London Heathrow was delayed, so she has missed her connecting flight to Almería, a small city on Spain's southern coast. It's Thursday 8 March 2012, and the *Doctor Who* team is at Almería's Fort Bravo Studios filming a Western – the third episode of the show's 2012 five-episode run, which will air this autumn. As *Doctor Who*'s newest exec producer, Caroline is supposed to be at Fort Bravo, too. But she isn't. She's stranded at Madrid Airport. Where's a TARDIS when you need one?

Luckily, **DWM** is stuck here too. 'After a quick sprint through Madrid Airport,' Caro tweeted, 'I'm now stranded with *@benjamin_cook* and a copy of the latest **DWM**!' So, y'know, every cloud... Sat in an eatery on the airport concourse, scoffing ham sandwiches while we wait for the next flight to Almería, Caro tells **DWM** about the Next Big Announcement. This is the new companion. With Karen Gillan and Arthur Darvill (husband-and-wife team Amy and Rory) shooting their final *Doctor Who* appearance in a few weeks' time, there's a space vacant in the TARDIS, and it's about to be filled by... okay, Caro can't tell us quite yet. The ink on the newcomer's contract isn't dry. We'll find out in a couple of weeks (it's Jenna-Louise Coleman – see pages 16-21), but Caro can fill us in on the casting process...

"It's one of the first things that Steven [Moffat, showrunner] and Piers [Wenger, whom Caro has replaced as exec producer] talked to me about when I started in the job," she says. "They told me what storylines were coming up, and about recasting the companion. I didn't even know how to get my head around how huge that was going to be, and how exciting it would feel. Around October last year, Andy [Pryor, casting director] and I began going through long lists of all of the girls that we wanted to get in [to audition], and it's been an ongoing process since then."

When it came to drawing up those lists, where did they even start?

"Andy, obviously, is a genius, and he knows pretty much everybody," smiles Caro. "It's partly ideas of who's hot and who's out there, partly ideas that you've got in your head as to who might be right... and then it's taking a punt. We saw absolutely loads of people. In the first instance, Andy and I did one-to-one auditions. Steven wrote a few scenes especially. We saw around 40, 50 girls – about ten a day, in secret rooms just off Tottenham Court Road – and spent a huge amount of time getting them in and out under the anagram *Men on Waves*." This was the fake TV show for which the actresses were supposedly auditioning; in fact an anagram of 'woman seven'. "Eventually, we narrowed it down...

"At that point, Marcus [Wilson, producer] and Steven joined us, and we had a couple of very exhausting days in the basement of Television Centre, where just our very few favourites came back and read with Matt Smith. He worked with each of the girls, and generated a certain amount of chemistry with all of them. The most exciting thing was seeing those girls – brilliant, *brilliant* actresses – in a room with him, and seeing Matt's Doctor in a whole new light, because you're so used to seeing him with Amy and Rory. It was really thrilling, and kind of unsettling... in a good way."

Of the actress who they've cast, Caro hints: "She had this amazing energy when she was reading with Matt. She's kind of quicker than the Doctor; it's almost as though she's doing a hilarious, dynamic dance around him, and it's just wonderful to watch this dynamic. When they first read together, I remember catching Steven's eye, and you could tell that he was absolutely over the moon. The second that she left, it was almost like... in a sort of slightly childish way, you just wanted to go, 'Team high-fives! We've found her!'"

Flash forward to Wednesday 21 March. It's almost lunchtime. This morning, Jenna-Louise was revealed as the new companion, in a press call at BBC Broadcasting House. Presently, Caro and **DWM** are in Heights Bar, on the 15th floor of London's Saint Georges Hotel. Jenna was with us drinking coffee until 15 minutes ago, when she left to go shopping on Oxford Street with her cousin. The Moff was here too, but he headed off soon after Jenna, to check out the new iPad 3 in the Regent Street Apple Store. ►

> **"Steven's pitches got bigger and bigger, and more inspiring. After about four or five ideas, I was becoming really over-excited. I was like a small child going, *'That's fantastic!'*"**

Now that Jenna's name is out there, Caro can talk more freely with **DWM**. "We did see a huge range of girls," she says, "but the truth is, only one of them really nailed it in the way that Jenna did. It was that extraordinary kind of x-factor. Obviously, the first priority is that you want to get the right actress, but also Jenna is clearly a wonderful, funny, very generous and giving person, and she absolutely adores the show, and all of those qualities will be really brilliant in the many, many months that she's going to be stuck in fields in Cardiff in the pouring rain, or dancing around the TARDIS with Matt at Roath Lock [the BBC's brand new studios in Cardiff Bay, now the permanent home of *Doctor Who*]. Jenna and Matt have hit it off already, so that's going to be a great relationship. It's an incredibly happy family. Matt in particular is such a gentleman, and a huge source of fun and kindness at the heart of the show."

To what extent is it Caroline's job to prepare Jenna for all the mad stuff that comes with a leading role in one of the BBC's flagship shows? Because it's –

"– not just a television show," cuts in Caro, nodding. "Oh gosh, absolutely. The live events, the interest of the press... but also it's something that people have grown up with. If you're British, it's kind of in your DNA. People love *Doctor Who* more than just as a programme, and there's a certain responsibility that comes with that. Yes, it's going to take over her life. The day that Jenna walked out of that basement in Television Centre, and she didn't know that we were going to offer her the part at this point, there was a brilliant moment when Matt, who I was sat with, turned to me and went, 'How extraordinary, that she's walking back out there to get on the tube, and she has no idea how her life is about to change.' That's one of the things that Steven and I will be talking to Jenna about a huge amount in the coming months, to make sure that she gets her head around – if you ever *can* get your head around – the madness of *Doctor Who*. We'll help her do that as much as we possibly can."

DWM wonders how prepared for that "madness" Caro was when she took on the executive producer's role last year, just as the 2011 Christmas Special, *The Doctor, the Widow and the Wardrobe*, was entering production.

"One of the thrills of working on the show is you're never sitting still," she considers. "I've worked at the BBC for seven years, and at ITV before that. Making 12 hours of television is always daunting, but working on *Doctor Who* is extraordinary. One minute you're doing the Symphonic Spectacular [*Doctor Who* concert] in Australia, the next day you're on a recce, the next you're doing a press conference unveiling the new companion. It's a bit of a thrill ride, really, and it's a show that you fall in love with. Of course it's an enormous job, but also it's... I don't know, I think I have the best job in television. Or maybe Steven does. Maybe I have the *second* best job in television. And I do love it. I absolutely love the show. You can't not love making *Doctor Who* every day. It's the show that makes you smile."

How far ahead has Steven plotted the show? Six months? A year? Two years?

"I had this brilliant first meeting with Steven, in a restaurant," recalls Caro. "He's such a fantastic writer, but I think he's even better at pitching. I'm not just saying that to flatter him. He, literally, pitched probably about 14 episodes' worth of stories as we sat there in this restaurant. I was thinking, 'Be cool. I know it's *Doctor Who*, but just be cool.' After about two episodes' worth, I was like, 'I can't be cool anymore!' His pitches got bigger and bigger, and more inspiring. After about four or five, I was becoming really over-excited. I was like a small child going, 'That's fantastic! And so is that!' Also, I was thinking, 'Gosh, I really do hope he actually wants me to do this job now.'

"Then he told me about his plans for the new companion, and I was completely blown away. Last year's series was an extraordinary piece of television, there were some really wonderful episodes, and Episode 13 [*The Wedding of River Song*] paid off every storyline and then some, in the most glorious of ways. But I was sat there in the restaurant going, 'Oh my God, Steven is going to top it! I didn't think he could, but he will.' I was amazed at how far ahead he'd worked everything out. He has an all-encompassing vision for a long way into the future."

Of course, 2013 is the 50th anniversary year. Caro promises that there are "loads and loads of really enormous ideas" being talked about at the BBC. "Lots of things are planned, and lots of things are completely up in the air. At the moment, we're a month into shooting the new series, so there's a huge amount to do before we get to 2013. But it will be the most enormous moment ever for *Doctor Who*, and probably one of the biggest moments in BBC One's history – so I think about it, I worry about it, I debate it, and I talk to various people at the BBC about what we're actually doing for the 50th anniversary all the time. But at the moment absolutely nothing is set in stone."

Caro on stage with Steven Moffat and the cast at the Official *Doctor Who* Convention on Saturday 24 March.

"*Doctor Who*'s 50th anniversary will be one of the biggest moments in BBC One's history..."

Let's jump back in time to Monday 13 February. In a conference room at Roath Lock, the cast and crew of *Doctor Who* is gathered for a readthrough of the first two episodes to go into production in 2012. "Hello, everybody," says Steven.

"Hello," everybody says back.

The room is packed. "Do we have quite enough people here?" says Steven. "Don't worry, we can send out for more emergency people if we accidentally run out. Well, welcome back to the new run of *Doctor Who* –"

The whole room applauds.

"– and two utterly brilliant scripts from the utterly brilliant Toby Whithouse and Chris Chibnall, returning to *Doctor Who*."

More applause.

"[*Spoilers*] *on a* [*spoiler*] – what could be better?" says Steven of the Chibnall episode, the first to be read out today. It's Episode 2 of the 2012 run, and has the kind of title you'd "want to go home and tell your friends all about. Well, I will kill you if you do, personally and at length. As ever with *Doctor Who*, say nothing. Keep secrets from your friends. Cultivate their resentment of you. Please. Absolute secrecy."

As is the tradition at readthroughs, we go round the room introducing ourselves one by one. "And then we'll take a break for dinner," jokes Steven. He gets a cheer when he introduces himself as the executive producer of *Doctor Who*. "In addition, I read the stage directions in a very fast, Scottish drone." Caro is sat next to him, and she gets a cheer too, so they put a stop to the cheering ("Only for executive level," teases Steven) or we really will be here all day.

A couple of hours later, in the Roath Lock canteen post readthrough, Caro tells **DWM** how she landed the exec role. "When Piers first mentioned it to me, I was working in the BBC's London Drama department, right in the middle of producing [2011 fantasy drama] *The Fades* for BBC Three. In fact, I met Piers for a coffee, having no idea that we were going to talk about *Doctor Who*. I was blowing up a shopping centre at the time [for the apocalyptic *Fades* season finale], and I'd got a *Fades* press day coming up, and I'd absolutely no idea that *Doctor Who* was about to walk into my life...

"I had a couple of months of doing a really lovely handover period with Piers, after I'd finished shooting *The Fades*. Whilst we were doing the post-production and edit on that show, I was also in prep on the *Doctor Who* Christmas Special, which I co-exec'ed with Piers. Thankfully, it was only a single episode, so it wasn't like jumping on board and doing 14 all in one run. It was a lovely experience, to get to know the cast and crew and Steven's writing, and immerse myself in how the show works."

Was she approached for *Doctor Who* specifically because of her work on *The Fades?*

"Well, the wonderful thing about *The Fades* – and you get this with *Doctor Who*, even though it has a much bigger, BBC One budget – was that all the team knew that it was going to be a completely bonkers, full-on

experience, and everybody who worked on it just fell in love with the scripts and the ambition of what [*Fades* showrunner] Jack Thorne was trying to achieve. We made it on a BBC Three budget, and Jack is a phenomenal writer, but there's no constraining that man's ambition. It's harder than it looks, staging the apocalypse in Luton, that's for sure! I remember reading some of the early drafts and thinking, 'Good God, I don't know how we're going to achieve this, but I'm not going to cut anything yet' – and actually I don't think that there was anything we did compromise on. We found really creative solutions for things, and I'm really proud of how it looked.

"We had a brilliant design team and location manager, and the vision of Farren [Blackburn, who directed the first filming block, and subsequently the 2011 *Doctor Who* Christmas Special]. We chose locations that we felt had a huge sense of scale – the caravan in the middle of nowhere, the enormous, empty shopping centre that we blew up – and we had our monsters... The thing that we learnt very quickly was, less is more. You want to feel as if a something, a Fade, a monster could be lurking just out of the corner of your eye. You might not have seen it yet, but it's coming for you. Rather than being full-on, bloodthirsty horror from the start, *The Fades* was about atmosphere, and trying to unsettle the audience. Before it aired, I remember saying, 'I want this to be the scariest thing that you've ever seen on British television.' I don't know whether we achieved that, but it's pretty terrifying in places, and we had a really great reaction."

And the biggest lesson she learnt from producing *The Fades*? "Any drama eats story, but there's just no rest when you're working on fantasy," she says. "Every scene has to really count, and drive forward the story. The mythology of whatever creature or monster or world that you're creating has to add up. *The Fades* was a bit of a passion project for Jack and I. We developed it over two or three years. What it really taught me was, in a piece that's as ambitious as *The Fades* or *Doctor Who*, you read a script and go, 'Oh my God, this is amazing. I have no idea how we're going to achieve it, but we're absolutely not going to curtail any of this.' It doesn't really matter how big your budget is; it's never going to be enough."

So has she said 'no' to anything that Steven, Chris, or Toby has written for this autumn's run of *Doctor Who* episodes?

"No. They've taken the stories where they want to. Like *The Fades*, you want to make each episode scary, and as big, and as exciting, and as bonkers, and as glorious as you possibly can. The essence of 'let's take some risks and be ambitious' carries across whatever show you're working on, and *Doctor Who* is the most ambitious show on British television. You want to keep pushing it. I don't think I'd ever say no to Steven." She laughs. "Oh God. Maybe don't tell him that."

In the light of today's readthrough, let's talk about Episodes 2 and 3. (Spoiler warning! If you want to know literally nothing about the first few eps of *Doctor Who*'s next run, you should probably STOP READING NOW.) Episode 2 is Chris Chibnall's – he's also writing Episode 4, although that's a few weeks off being delivered – and it has the best title of anything ever. "Wouldn't it be brilliant if we can keep it a surprise?" enthuses Caro. "When Steven pitched that one, I thought, 'Oh... my... God.' Chris had the same reaction, I think, when Steven asked him to write it. The finished script is an absolutely genius piece of writing. It's got lovely, humorous characters in it, and the most brilliant relationship between Rory and his dad, who will be played by Mark Williams [best known as Arthur Weasley in the *Harry Potter* movies]. Arthur and Mark will be a joy to see on screen together. There are so many surprises in the script, and so many things for the fans to get their teeth into when the episode airs."

It's a CGI-heavy episode, too. "Episodes 2 and 3 are both absolutely enormous blockbusters, but in completely different ways. Toby Whithouse's Episode 3 is a Western, and we're going to Spain to shoot it – to Fort Bravo, which is the home of Westerns. It's the place where they shot *The Magnificent Seven*. Whereas Chris' episode is our big CGI ep. A huge amount of planning has gone into it, and I don't think we've lost any ideas from his brilliant first draft. We're going to make them all work. It's proving a real joy to see what [visual effects house] The Mill can achieve. The Mill is so fantastic, and so committed to the show, and they're in the process of pulling off some miracles for us."

Caro hoped that *The Fades* would be the most terrifying thing on TV...

Jump forward to 21 March, five weeks after the Episodes 2 and 3 readthrough. We're where you left us, in the bar on the 15th floor of the Saint Georges Hotel. Steven delivered Episode 1 a month back, and Episode 5 just a few days ago. **DWM** has now read both scripts, and we're saying... er, nothing. We're not allowed to. Caro, however, is permitted to offer some hints...

Episode 1 is a Dalek extravaganza. "It's true! I was in studio two days ago, when the first Dalek arrived on set. We had two units filming two different episodes that day, with two different directors, so it was one of the bigger days for the show, and everything was running a bit late, it was a bit frantic... and then this Dalek arrived. There was this brilliant moment when they got the Dalek out of the back of the van, and everybody just stopped. Stopped and stared, like completely crazy seven-year-olds. A circle of grown people, myself included, going, 'Oh my God. A Dalek. Look!' And there are so many more Daleks to come... It's mind-blowing. I absolutely love it."

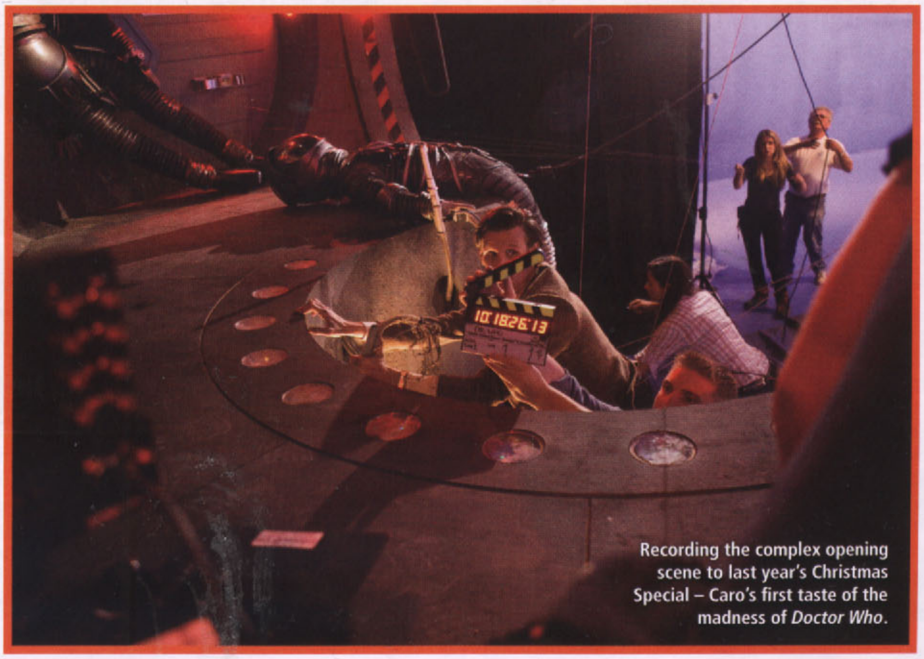
The *Doctor Who* team starts shooting the Dalek episode the week after our interview, bar one day's recording earlier this month – in Sierra Nevada, a mountain range in the Almería region! "We did a day in the snow while out in Spain for Episode 3," reveals Caro, "and it looks amazing, like James Bond meets *Inception*. It was Nick Hurran's first day back filming [the director was responsible for *The Girl who Waited* and *The God Complex* last year] and, honestly, that man has just nailed it. Every day at the moment, when we get on set, it feels like we're making a big-budget blockbuster movie. We're starting to watch our first assemblies on some of the episodes. Saul [Metzstein], who's directed Block One, and Nick, who's jumping on board with Block Two, have shot all of their episodes like films, and it's a delight. Long may *Doctor Who* be a blockbuster every week."

As for the rest of the Episode 1 shoot, Caro can't wait. "I said in **DWM**'s news pages a couple of issues back that Chris' Episode 2 had the biggest set in *Doctor Who* history, but Steven's Episode 1 has beaten it now. And we'll have more physical Daleks in the room than ever before in the history of *Doctor Who*. The running total is somewhere between 20 and 30 real ones. Marcus gets so excited every time he tells me how many there are. We're collecting every Dalek known to man. Lots of different Daleks. It's going to be great."

Meanwhile, Episode 5 sees the return of the Weeping Angels – "and we're filming some of it in New York," reveals Caro. "What could be better? We're taking Angels to New York! Episode 5 is *so* unbelievably exciting." But it writes out the Ponds, too. Expect tears before bedtime. "The first time I read it, I was sat in the production office with Denise [Paul], who's the script producer, and I couldn't tell which one of us was crying the most. It is so hugely emotional and heartbreaking."

How will the kids watching cope?

"Well, I'm crying from my soppy adult self as much as anything, because the way that Steven has written the relationship between Amy and Rory in that episode is so beautiful... I'm crying less from the shock value of the scene in which they actually go, and more from my overall investment in those characters, and it actually being the last episode of a two-and-a-half series run. It's really beautiful storytelling, and it's undeniable that everybody, whether you're an adult or a kid, if you're a fan of the show, has fallen in love with those characters, and it's going to be really sad when they leave. But that's storytelling for you. That's the show. It puts a smile on your face one moment, and makes you cry the next. It takes a very special kind of show to do that." **DWM**



Recording the complex opening scene to last year's Christmas Special – Caro's first taste of the madness of *Doctor Who*.

LAUGH YOURSELF SILLY

Like it or not... Season 17 is full of energy and mischievous humour.

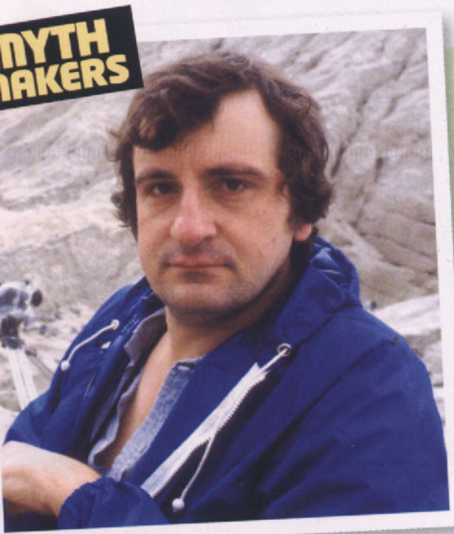
A newly regenerated Romana joins the Doctor and the comedy increases as the Graham Williams era draws to a close...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES SEVENTEEN (1979-80)

Season 17 is an embarrassment. From Romana ridiculously trying on bodies at the very beginning – didn't Douglas Adams know that regeneration is a serious business? – to Soldeed's corpsing as he becomes a corpse at the end. This isn't drama, it's pantomime. This misguided direction overshadows any saving graces the stories might have. *City of Death*, for example, may look beautiful with all its location filming, but it's full of Oxbridge undergraduate humour that might crease them up at student revues but has no place in a family show at Saturday teatime. In fact, the whole season is apparently supposed to be funny – except the biggest laughs are unintentional. There have been a few dodgy monster costumes in *Doctor Who* over the years, admittedly – a man in tights with a bull's head is pretty much par for the course – but then you come to Erato... The shame, the cringing, the horror of a child forced to witness this in the company

MYTH MAKERS



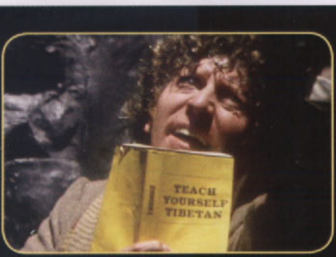
DOUGLAS ADAMS

WRITER AND SCRIPT EDITOR

Douglas Noel Adams (DNA) was born in Cambridge in 1951 (he would later joke that he beat the discovery of DNA – the genetic material – in Cambridge by a year), and would return years later to read English literature at the university. It was here he decided to pursue a career in writing, although despite becoming peripherally involved in high-profile shows such as *Monty Python*, success at first eluded him and he was forced to take a number of non-creative temporary jobs. In 1977 he began the project that would make his name – *The Hitchhiker's Guide to the Galaxy*. The first radio series was broadcast in 1978, the year that also saw his first *Doctor Who* work, *The Pirate Planet* (commissioned on the basis of a *Hitchhiker's* script sent to the production office). 1979 saw him writing the second radio series of *HHGG*, publishing a novel based on the first series and script-editing Season 17 of *Doctor Who* (as well as writing quite a large chunk of it). Over the next few years until his tragically early death in 2001 at the age of 49, Adams produced a relatively small body of work, much of it based around previous projects or incorporating ideas from his own earlier works. However his authorial voice was so distinctive, his prose so witty and his ideas so innovative that he became a legend. As a multi-award-winning, best-selling author, *Doctor Who* may have been only a footnote in Douglas Adams' career, often missed out of biographies, but Douglas Adams and his influence was much more than a footnote in the history of *Doctor Who*.

MEMORABLE MOMENTS

"Good heavens, that's exactly right. Ha! I never realised you had such a sense of style."
(*Destiny of the Daleks* Episode One)
Romana gets the Doctor's approval by aping his dress sense.



"*Everest in Easy Stages*. It's in Tibetan!"
(*The Creature from the Pit* Part Two)
Consulting a book on how to climb out of the pit, the Doctor turns to a second book, *Teach Yourself Tibetan.*

"Interfere? Of course we should interfere. Always do what you're best at, that's what I say."
(*Nightmare of Eden* Part One)
The Doctor sets out his simple philosophy of life.

"It seemed such a small price to pay." "It always does."
(*The Horns of Nimon* Part Four)
Sezom's story gives a glimpse into the fate of worlds on which the Doctor *doesn't* arrive to save the day.

Caught by the Mandrels.

of parents or older siblings. "*This* is your favourite show?" they scoff. "Thank goodness ITV has started broadcasting again." It's not even scary! The only saving grace for this entire season is that *Shada* was cancelled. At least the term 'Time Tots' was never unleashed on an unsuspecting public.

On the other hand...

Season 17 is brilliant. Unashamedly hilarious from start to finish, it showcases Douglas Adams' timeless humour. The dialogue sparkles - probably half the most quotable lines for the entire output of *Doctor Who* 1963-2011 can be found in the single story *City of Death* ("It has a bouquet" - "more of a table wine" - "shall we take the lift or fly?" - "what a wonderful butler, he's so violent" - "you're a beautiful woman, probably" - "my dear, nobody could be as stupid as he seems" - "are you just in it for the thumping?" - "why is it that every time I start to talk to someone, you knock him unconscious?" - "it's the Jagaroth who need all the chickens, is it?" - "I told him that was a mixed metaphor" - "And since it has no call to be here, the art lies in the fact that it *is* here" - "I suppose the best way to find out where you've come from is to find out where you're going and then work backwards"). And the humour can appeal to the entire family. While the mums and dads chuckle at the wordplay, the smallest children giggle at slapstick and the teenagers smile smugly to themselves as they spot references to *The Hitchhiker's Guide to the Galaxy*. Okay, so some of the monsters aren't perfect, but then this is no multi-million feature film, it's a TV show contending with tiny budgets and industrial action. The lack of money is made up for by a surfeit of imagination. Monsters that turn into drugs? A giant blob that crushes people to death when it tries to communicate with them? An endlessly shifting labyrinth that's really a circuit? An alien splintered through time? These are clever ideas, and any shortcomings in realisation are overcome because Tom Baker and Lalla Ward are selling it all to the audience. However flippant the Doctor and Romana might be, however much they make fun of the bad guys, they are characters undermining the power of the villains with laughter, not actors laughing at the audience for investing in the story. It's scary too - the cobwebbed Davros coming to life, or Scarlioni pulling off his mask to reveal Scaroth's face, these are moments that children watched through their fingers. The only downside to this entire season is that *Shada* was cancelled, making the viewers miss out on so many funny lines and fascinating Time Lord facts.

Season 17 is loved by some and loathed by others. For many, it's the pinnacle of the Graham Williams era, the combination of Tom Baker, Lalla Ward and Douglas Adams providing an intellectually stimulating and hilarious series of shows that were dramatically satisfying too. But then there's the section of the audience that cringes at the jokes, are mortified by the monsters and rue the lack of serious scares. For them, the phrase 'Graham Williams era' acts like a swearword.

But love it or hate it, everyone has a definite opinion of it. It's never bland and it's never boring. This is a season stuffed full of character and the reason that opinions are polarised is because it doesn't play safe, doesn't give its audience unobjectionable mediocrity. This is a season that means no *Doctor Who* fan can go to Paris without running away from the Eiffel Tower yelling "Bye, bye, Duggan!" This is a season that fans in convention bars can argue about until the sun comes up. Whether you love or hate Season 17 for its stories and its attitude, surely you should love it for all of those things. DWM

STAR PERFORMANCE

LALLA WARD ROMANA

The Honourable Sarah Ward (known as Lalla based on her efforts as a child to pronounce her name) never wanted to be an actress – but nevertheless ended up auditioning for drama school as a form of a dare to herself. After studying at the Central School of Speech and Drama she went on to work in film and television, and in 1978 was cast as Princess Astra in *The Armageddon Factor*, the last story of Season 16. This effectively acted as her audition for the part of Romana; she made such a good impression on cast and crew that she was asked to take over from Mary Tamm. Ward's Romana was more playful and confident than Tamm's, fitting perfectly into the lighter stories of Season 17, but imbuing them with dramatic gravitas when needed. Lalla Ward had always been artistic and now brought her artist's eye to bear on Romana's costumes, resulting in some of the most iconic companion outfits ever. She famously became the first companion to marry 'her' Doctor; her engagement to Tom Baker was announced shortly after the filming of *State of Decay* (and they married on the day its last episode was broadcast). The marriage didn't last, and in 1992 Ward married zoologist Richard Dawkins to whom she'd been introduced by Douglas Adams at Adams' 40th birthday party. In the 1980s she moved away from acting, concentrating more on her creative side – she wrote about knitting and embroidery as well as illustrating a number of books. Lalla Ward has related how she and Tom Baker would frequently rework the scripts they were given, and this may be one of the reasons that Romana is rarely overshadowed by the Doctor as other companions frequently were. In a programme that has often been male-dominated she created a smart, self-assured Time Lady and a show that could have been called *Romana Who*, showing her adventures with her companion the Doctor, just as much as the other way around.

> **"This is a season stuffed full of character and the reason that opinions are polarised is because it doesn't play safe..."**

THE UNEASY ASSASSIN

Joining the Fifth Doctor on his travels (while secretly planning to bump him off) Turlough faced some stiff challenges. And to this day, Mark Strickson still finds himself confronting bloodthirsty pirates and deadly reptiles...

Interview by BENJAMIN COOK

In the wild! Mark's new career as a documentary maker...

If the pirates came knocking, Mark was going to be ready...

It's Sunday 3 April 1983, and *The Doctor Who Celebration,* a once-in-a-lifetime, BBC-hosted 'super-convention' commemorating the show's twentieth anniversary, has drawn crowds of over 35,000 – a cool 10,000 more people than the organisers had bargained for – to an Elizabethan stately home in the heart of Wiltshire. Longleat House's 900 acres of sun-drenched parkland swarms with Whovians eager to meet their TV idols – all four living Doctors are here, and companions spanning every era – whilst thousands more fans are turned away at the gates. The roads for miles around Longleat are gridlocked. *Doctor Who* has brought Wiltshire to its knees. You'd be forgiven for thinking, this Easter Bank Holiday weekend, that *Doctor Who* is the most popular show on the planet.

Amongst the star guests at *Longleat 83* are current series regulars Peter Davison, Tegan actress Janet Fielding, and Mark Strickson, his strawberry blond hair dyed a metallic red for his role as the Fifth Doctor's companion Vislor Turlough, an extraterrestrial schoolboy with intimacy issues. Three days away from his 24th birthday, Mark is the youngest of the show's three regulars. As the adoring Longleat crowds go crazy for the trio, Mark tries his best to take it in his stride. Which isn't easy. This is Whomania at its height.

"It was like being a pop star for a day," remembers Mark, now 52 and sitting in a sterile, grey-carpeted rehearsal room at a west London recording studio, on an overcast Wednesday afternoon in January 2012. This is where Big Finish records its *Doctor Who* audio dramas. "I couldn't believe that all those people at Longleat were interested in us. It was fascinating, and I still find it fascinating, the phenomenon of being a fan of something – anything – because I'm not. I have a problem getting enthusiastic about things. I must sound like I'm a bit of a manic depressive," he jokes. "That is a limitation of me." Then he stops laughing. "Well, I do suffer slightly from depression." This is something we'll return to over the course of our hour-long chat.

Last night, Mark flew into London from New Zealand, where he lives for most of the year, in Dunedin, with his wife, Delny, and their three-year-old son, Tom. This morning, Mark was up at six, defying his jet lag, readying himself for a day in studio with Big Finish, where he's reprising his role of Turlough opposite Peter, Janet, and Nyssa actress Sarah Sutton for three audio plays, which will be released later this year.

"Please don't consider what I've said," he continues, "in any way disrespectful of anybody who's a fan of something. It isn't. It's really good to be a fan." He searches for something to back this up. "I suppose I'm a fan of boats. I like boats. I'm a fan of the outside world. I like going for walks. I like the open air. I like taking exercise. I like things that get me out of my head. I'm a fan of pushing my body to extremes. That's what turns me on. But I find it difficult to work up an enthusiasm for 'stuff', for want of a better word – stuff that man has created, rather than nature."

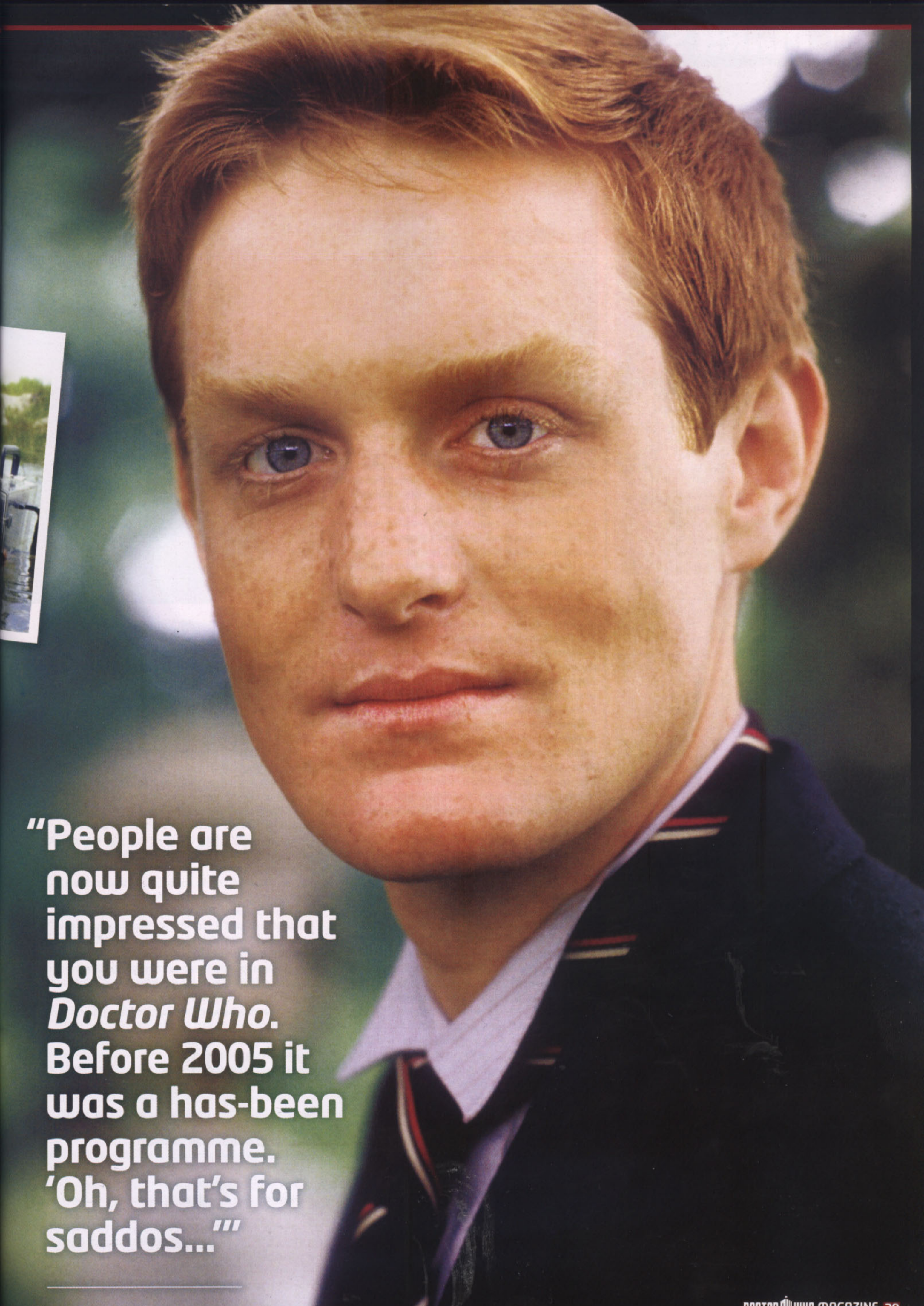
He accepts that some people are "defined by" their interests, but doesn't see a problem with this. "I mean, there *is* a certain person who likes sci-fi," he says, "and we know what those sorts of people are. They are, amongst other things, people who like detail, like analysing things, like to be transported to another place and time, often have highly vivid imaginations... Nothing wrong with any of these things, but they're all things you could probably tick for *Doctor Who* fans."

Mark explains why Longleat "absolutely knocked me for six," despite him having attended a number of arena-sized US conventions: "When we started going to American events, and thousands of people turned up, all those screaming fans, that was peculiar, but it felt like an American phenomenon. When you came back to England, nobody was interested in you. Well, not as many people. And they certainly didn't scream. They didn't idolise you. British fans were interested in *Doctor Who*, not a particular actor. America has always been obsessed with stars. The UK is very much more American nowadays, and it's obsessed with personality, but back then... That's why Longleat seemed so unreal.

"In those days, there wasn't the same fame attached to being an actor. You'd occasionally get a bit in the *Radio Times* or *TV Times*, and there were newspapers, but not tabloid newspapers in the same way as today. It was just starting. It started while I was in *Doctor Who*. When Nicola Bryant came in as Peri, and we went to film in Lanzarote [for 1984's *Planet of Fire*, Mark's swansong *Doctor Who* serial], we actually had some tabloid press come with us, who wanted to cover it. That was the first time there had been any real interest of that sort. They were perfectly nice people," he adds, "but we were warned they were after a story, so to be on our guard."

Last issue, Ace actress Sophie Aldred said that the show's resurrection over the last seven years means ►

Mark with his co-stars at Longleat in 1983...



"People are now quite impressed that you were in *Doctor Who*. Before 2005 it was a has-been programme. 'Oh, that's for saddos…'"

that former *Doctor Who* companions are looked at "in a very different way... Nowadays, you can wear your anorak with pride," she explained. "It's given it much more credibility," Mark agrees. "People are now quite impressed that you were in *Doctor Who*. Before 2005, it was a has-been programme. 'You're doing a convention? Oh, that's for saddos.'"

Does he ever get fed up with talking about *Doctor Who*?

He shakes his head. "I've got friends who have children who are keen *Doctor Who* fans, and are amazed that their parents know somebody who was in it and was famous. On the rare occasions I do appearances - because I'm a bit busy these days - I'm very, very happy to tell stories about my time on the show as if it's the first time I've told them. I don't start off by saying, 'Most of you will have heard this before,' because quite simply, these days, most people *won't* have. There are a lot of new fans out there."

Although, he often has to "steer people towards *Doctor Who*," because older fans, who know about Mark's *Who* days, are more interested in what he does now. Over the last 16 years, Mark has forged a successful career as a wildlife documentary producer and director for the Discovery Channel, the BBC, ITV, and Channel 4, amongst others. He brought the late Steve Irwin, the 'Crocodile Hunter', to public attention, with such shows as *The Ten Deadliest Snakes in the World*. "I have had quite an interesting life," admits Mark, "and I've got lots of good stories, so I find myself asking people at conventions to ask me about *Doctor Who*, because I don't want the younger fans to miss out on the *Doctor Who* stories."

Oh, but his wildlife stories are fun. Stories like... "In Irian Jaya, which is on the western side of New Guinea, one of the most remote places in the world, we were eight hours by dugout canoe from the nearest small town. On the beach next to us - we were filming lizards, right? - there were sea pirates. They went off with machine guns, out to yachts, and killed people, and then came back to their beach. Well, they were our next-door neighbours."

Wasn't he scared?

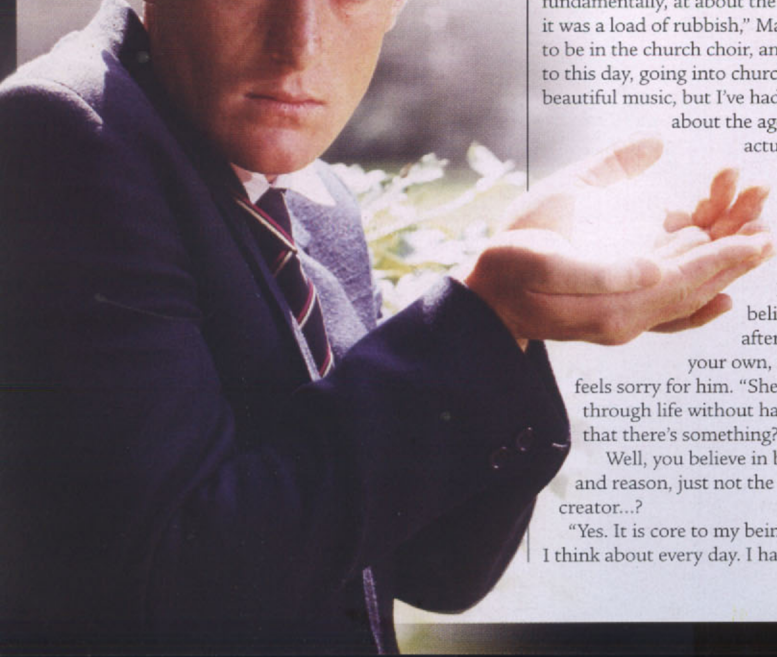
"No, because nobody s***s on their own doorstep. And what have we got? We've got cameras with us, of no value or any use to them. They can't sell them in Irian Jaya. When you're working in places like that, you're very, very careful; you don't wear a ring or a watch, and you've got nothing valuable with you other than the cameras. And you pop round and introduce yourself to the pirates."

The Black Guardian pops by to check on how Turlough is getting on with killing the Doctor.

What, really?

"Absolutely. Of course you do. Yeah. You say hi, and 'Have you seen any lizards?' Of course, it's easy for things to go terribly wrong in a nanosecond, and there you are, nobody knows why you've been killed. You've just disappeared. It's life on the edge. In Australia, I was filming a thing on crocodiles, and I left my cameraman and sound guy down one end of a billabong, because I'd seen birds flying up the other end. I thought, 'Maybe we should go and do some scenics up there, some lovely shots of birds in the morning.' So I went up there on my own, and there was a lizard nest that had been predated by a crocodile. The crocodiles come out, dig up nests in the banks, and eat the eggs. I went and looked at this nest. At this point, I realised it hadn't been predated. It was *being* predated. The crocodile came out of the water at me, and almost got me. It was so close. And nobody would ever have known what had happened to Mark. Nobody would have found any remains of me. These things remind you... well, that you shouldn't walk on your own in the Australian bush," he smiles, "but also they're the spice of life."

Mark was born in Stratford-upon-Avon in 1959. His father, John was organist and choirmaster at Holy Trinity Church, where Shakespeare was baptised, served as a lay rector, and is buried. Mark was a chorister there, attending church eight times a week. It was his first paid job. "I do remember, fundamentally, at about the age of 12, thinking that it was a load of rubbish," Marks says. "I continued to be in the church choir, and thoroughly enjoy, to this day, going into churches and listening to beautiful music, but I've had no religious faith since about the age of 12 or 13. I am actually, fundamentally, deeply non-religious, which of course is a problem if you're slightly prevalent to depression as I am. If you don't actually believe there's anything after this, well, you're on your own, aren't you?" His mum feels sorry for him. "She says, 'How do you get through life without having some sort of belief that there's something?'"



Well, you believe in beauty, love, intelligence and reason, just not the power of an omnipotent creator...?

"Yes. It is core to my being, and it's something I think about every day. I had a long conversation about this with a Jehovah's Witness, who used to regularly knock on my door. I said, 'You get up in the morning because you believe in God, and you want to go and persuade other people to believe in God. Well, I get up in the morning because I *don't* believe in God. I realise that unless I get off my arse and do something about protecting this Earth, other people aren't going to.' I get up each morning because there is no God."

Mark is keen to stress that a belief in a deity and an understanding of evolution are not incompatible. "There are many very intelligent scientists who believe in God. It doesn't preclude it, and it's simplifying it massively to say that it does. The thing about belief in God is, it isn't logical. It's a matter of belief." However, to deny major worldwide environmental problems, such as global warming, is "insanity," he says. "It exists. That's scientific fact, and we need to do something about it. Most nature programmes completely avoid it, which is a massive problem. That's why I continue to make programmes and try to educate people. I need to persuade people to look after our planet. But you don't want to continuously ram all this doom and gloom down people's throats. There's a place for nature programmes that just show the immense beauty that is left in the world. If you don't know how beautiful the world is, then why would you care for it?"

After grammar school, Mark studied drama at RADA. Upon graduation, his first TV role was an ambulance driver called Terry in five episodes of BBC medical drama *Angels*. Another early gig was a guest turn in police series *Juliet Bravo*. On the same day that *Doctor Who* producer John Nathan-Turner offered Mark the role of Turlough, *Angels* producer Julia Smith - who would co-create BBC soap *EastEnders* a couple of years later - offered Mark the lead in *Angels*. He spent a weekend deliberating, before accepting the *Doctor Who* role. It was no contest, really - even though, financially, neither job would have changed Mark's life...

"Actors didn't earn a huge amount in those days," says Mark. "I knew that *Doctor Who* wasn't going to change the way I lived. I wasn't suddenly able to go out and buy a house, as you would nowadays. I didn't earn as much as a small-town doctor. When

There were concerns that there was little or no rapport between Turlough and the other regulars...

"Turlough is quite difficult morally... he could be easily persuaded to do something he shouldn't."

I first started on *Doctor Who*, I was still working in a pub down the Kennington Road. I came in, did some stories, then there was a few weeks' break in filming, so I went back to working in the pub." He handed in his notice at the pub in January 1983, the month before his début serial, *Mawdryn Undead*, was broadcast.

Asked how he approached the character of Turlough, Mark recalls "long discussions with the producer, John, and Eric Saward, the script editor, about their concept, because you need, on day one, to be doing a credible performance, as that's what you're stuck with. You need to be getting it right. We knew Turlough was confident, he had a really good brain, he was a political exile, he'd been in power somewhere, he had his own spacecraft..."

For his first 12 episodes, Turlough is under the influence of the malevolent Black Guardian, who offers to take him home if he kills the Doctor. "Turlough didn't particularly want to kill the Doctor," reasons Mark, "but he didn't want to travel around the universe with him either. He was caught between a rock and a hard place. He was trying to get out. If that meant killing the Doctor, fine. Okay, so what are the morals there? Turlough is quite difficult morally, in the sense that... well, the way I played it was, he could be easily persuaded. *Too* easily persuaded. That's the danger with Turlough. There's always somebody there to entice him to do something he shouldn't."

Initially, it was hard for Mark to make Turlough a very sympathetic character (as Mark says, "If you're in *Doctor Who*, and trying to kill the Doctor -!"), and Peter Davison in particular was concerned that there was little or no rapport between Turlough, Tegan, and the Doctor. In his memoirs [*published in DWM a few years before his death, aged 54, in May 2002 – Ed*], Nathan-Turner wrote: 'It was a case of three positive characters being too strong and pulling in three separate directions.' The producer formally addressed the regulars *en masse*, reminding them that Turlough must 'make an attempt to endear himself to the Doctor... We should get more than a glimmer of his endearing qualities.'

Mark offers his take: "How you do it is, Turlough is tormented. He is persuaded by the Black Guardian to do something he doesn't want to do, but he can see no way out. He's emotionally disturbed. That's really important about Turlough. He can go one way or the other, and that's crucial to his personality, the way I played him. Turlough is always on the edge. People say, 'Is Turlough like you?' In the sense that every actor brings their own personality to any role, yes - and that's one of the things he's very like me on.

"It's partly why I've lived my life like I have. I like living on the edge. I don't mind being in a hotel in Irian Jaya, with somebody machine-gunning at us. For a lot of people, that's hell. For me, it's hell, but also quite interesting. That's very Turlough. It's very Turlough to take a risk for an experience. It may not be the right decision, but he likes it. He likes the thrill of the chase. He doesn't mind if things go wrong. He likes feeling it in his nerves, that keenness of being alive."

DWM wonders whether Mark understands Turlough better these days, having had 15 years of amazing adventures all around the world.

"Yes... no, I do. I don't understand the character better, but I better understand why I played him that way. I made the right decisions. That's a comfort. You look back on many things in your life and think, 'I didn't make the right decisions,' but with Turlough, I think, 'That *was* a good way to play him.' It's one of the few things in my life that I don't have any regrets about."

Like Turlough, Mark had something of a misspent youth. "It was part of my personality," he says. "When I was young, I was pretty risky. You do think, 'There, but for the grace of God, you end up in prison, or you kill yourself doing something stupid...'"

How close did Mark get?

He shifts uneasily. "I lived life too hard. I did all the things many young men do, which, if you're unlucky, can really mess up your life. If you can get through your youth without getting seriously into trouble, you've done pretty well. I remember my dad, when I was about 34, 35, saying, 'You know, you're quite nice now, Mark,' and I had every sympathy with him. There were enough times, I'm sure, when I was in my twenties where, if I'd been a parent, I'd have been very worried for me. But hey, youth is a time when you experiment, make mistakes, take life to the extremes, and take stupid risks."

Mark was 23 when he landed the role of Turlough. So was that the end of Reckless Mark, and the birth of Responsible, Grown-Up Mark?

"No, not at all. I didn't grow up till I was... late twenties, I'd say. Like, one day when I was on *Doctor Who*, I managed to have too much to drink, and riding my bicycle, without a helmet on, I ran into the back of a car, went over the top of it... Next thing I knew, I woke up in Uxbridge Hospital, no memory of it. I'd been unconscious for several hours. Stupid Mark could have killed himself there and then. About a week later, I went into the off licence in the row of shops at which this happened, because I lived near there, to buy a bottle of wine. The man said to me, 'Are you the guy -?' I said, 'Yeah, I'm the guy off *Doctor Who*.' 'No, no,' he said, 'are you the guy who came off his bicycle out there a week ago? Are you all right, mate? We were so worried about you. You had blood coming out of your ear. We thought you had brain damage. You were so unconscious, mate.' It was a lucky escape."

WHAT THEY'VE SAID ABOUT MARK...

ERIC SAWARD
Script Editor

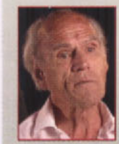
"Turlough was introduced to create a bit of tension aboard the TARDIS. It had all become too cosy... He was a public schoolboy and an alien, but we didn't explore the character fully enough, which was my fault. It's all credit to Mark Strickson for making Turlough a success. He worked tremendously hard with the material that he was given... If it had been just the Doctor and Turlough in the TARDIS, that would have been a strong combination. It would have been interesting to see two men bouncing off each other." **(DWM 347)**

JANET FIELDING
Tegan

"John [Nathan-Turner] decided that he was going to have all these companions – and suddenly you're in a TARDIS that's bloody bristling with companions with nothing to do. Two was more than enough, but three –! They brought in Mark's character, and it was just like a pale Tegan. What was the point in that? I love Mark, but it was daft. You just went, 'Oh, for God's sake!' But we had to go with it." **(DWM 431)**

PETER DAVISON
The Fifth Doctor

"We kept locking up Mark Strickson, didn't we? He'd joined us in *Mawdryn Undead*, and he was trying to kill me, so the only thing they could do with him in the story was lock him up at the beginning of Part One, and not let him out until Part Four. In *Terminus*, I remember he was trapped behind some underground grating for two episodes!" **(DWM 215)**



PETER MOFFATT
Director, *Mawdryn Undead* and *The Five Doctors*

"Mark Strickson was a lovely person, very cooperative, and a good, professional actor. He had a Peter Pan look to him. I thought he was one of the best companions. I was very sorry that he had nothing to do in *The Five Doctors* but stay behind in the TARDIS, while Janet got all the action... He was such a nice boy." **(DWM 253)**

In last issue's interview with Sophie, she talked about John Nathan-Turner, who was nearing the end of his decade as producer when she was a regular in *Doctor Who* in the late 80s. She described him as a hard man to get to know ("He did have this acidic side," she explained), but a good man, too. As Mark worked with John several years before Sophie, **DWM** wonders how their experiences compare. "John was a flamboyant person," says Mark, but quickly adds: "There's nothing wrong with that. He needed continuous appreciation. Being a deeply insecure person myself, I can understand it. John was deeply insecure. That's why the fans were so important to him. He courted them, and lapped it up. He was working at the BBC, which is full of privileged people. He didn't come from a privileged background. He was in a senior position at a very young age, under enormous pressure. I think he handled it pretty well.

"If John hadn't taken over *Doctor Who*," he insists, "it would probably have collapsed. It had huge problems, massive budget cuts... His tastes probably weren't everybody's, particularly in the 'serious' world of *Doctor Who* fandom, but *Doctor Who* did very well in ratings terms while John was producer. He was instrumental in persuading the BBC that it ►

was a highly-marketable international product. You can thank John for the fact that *Doctor Who* is still around. Now that I'm a producer, I understand that a lot better than I did back then. A producer has to get the job done on time and on budget, and he was good at it. John was a party animal, and he didn't mind if you were a party animal, so long as you were at work on time and knew your lines. He didn't care if you'd only had two hours' sleep, but he cared a lot if you f***ed up. Acting is about being reliable."

Mark sees a lot of John in himself. "Many of the problems and the challenges he faced on a daily basis, of getting up in the morning and getting through the day, are the same things I've dealt with. Although he was more externally flamboyant than I am, it all comes from inner weaknesses. Well, not weaknesses. It's not weak to be self-critical, lacking in confidence, those sorts of things.... Those are not weaknesses. They can be really good things, to continuously self-question, but they do make you over reliant on other people's opinions. I had huge respect for John, and huge love for him. He had a heart of gold. It's a shame he didn't look after himself better, and died too young."

A couple of years before Mark joined *Doctor Who*, Nathan-Turner was responsible for casting Peter Davison as the Doctor, which Mark describes as "one of John's greatest masterstrokes. Peter was the first modern Doctor, in the sense that he brought a very natural feel to the role. You felt somehow that Peter's Doctor was a more real person, more 'human', less two-dimensional. Peter's Doctor was the first three-dimensional Doctor.

"People, if they were being critical about Peter, might say he's much the same in every role he plays. Well, so is Michael Caine, and he's quite a good actor. So is Clint Eastwood. If you've got enough in your own self, and acting is all about not being afraid to bear your soul, and if you can bring that to every role, then sometimes it can work magically. Peter is one of those people. I really liked working with him, and I like working with him to this day. He's an actor's actor. I learnt, from Peter, how not to act whilst still acting. Peter is a master at not acting yet acting."

Returning to the role of Turlough for Big Finish, Mark has to "be careful I'm not Peter. The voice gets naturally deeper [as one gets older], and it loses energy, so I have to go for those higher tones. It is quite hard. I have to be young again. You have to get in that headspace."

Is he still learning?

He laughs. "No. I do think I've got it. I think I can act these days."

But isn't there always more to learn?

"No, I'm not saying I haven't got anything left to learn. You keep learning until you die, hopefully, but - and this isn't being mean at all - you'd need to put me in a more challenging acting situation than *Doctor Who*. I'm up to this. I'm up to Big Finish. And I'm very secure and safe in it, because it's a role that I know very well and can slip into. I can become Turlough." And his relationship with his *Doctor Who* co-stars? They've barely fallen out in 30 years, he says. "Peter, Janet, Sarah and I are actually all quite mellow people."

Even Janet?

"Oh yeah. Absolutely. No, she is."

Really?

"The Janet *I* know is quite a mellow person. We never, ever had any upsets, and that's why we can banter about it. That's why, when Janet is on her way into studio, we can say, 'Oh my God, Janet's coming. It's all going to kick off now.' It's good, friendly banter, and it's easy for us to slip back into. We did one scene this morning where we're all in the TARDIS - it's the opening scene. Afterwards, Peter asked me, 'Why are you laughing?' I said, 'It's just that when you go back to the opening scene, it's all so cosy, isn't it? We're just like a little family again. It's like a soap opera.' In most scenes, you're being chased down a corridor, you're saving the universe, but the opening scene is always Nyssa going, 'I wasn't sleeping last night, so I had to go to the library...' It just happens to be in a spaceship."

During Mark's time on the show, there was, perhaps, a 'soapier' feel to the TARDIS team than there had been since the 1960s. "It was a very difficult time for *Doctor Who*," says Mark of the early 80s. "Acting styles were changing, 'reality' television was coming in... On *Doctor Who*, which is basically a dramatised cartoon, the only way to get complex relationships going was to make those characters more human, rather than alien. It properly changed when the new *Doctor Who* started, and assistants had relationships. We weren't ready for that when I was in it, but we were ready to feel that the characters were more vulnerable, and sensitive, and real, and pained. We tried to play that quite heavily - you know, really think about it.

"My character was hiding things. He had a past. He was trapped on a spaceship. He wasn't at home. He wasn't comfortable - ever - because he couldn't share his past with anyone, and didn't want to. Those were real human dramas... and yet you're acting in a glorified cartoon, so it was very difficult style-wise to work as an actor. We did pretty well, actually. The relationships between Nyssa, Turlough, Tegan and the Doctor were a lot more complex than what had gone before. We made damn sure there was an undercurrent there. It was down to the performance, not the script."

So Mark feels that he was badly served by the scriptwriters?

"We were blessed with a lot of good scripts," he insists, in amongst some not so good ones. "The scriptwriters were trying, but they were caught within boundaries, so we as performers had to do it. The audience should be guessing, 'Does Turlough want a relationship with Nyssa? Or with Tegan? Is it going to go any further? Suddenly, they're getting close. They're talking very closely about something. Is this the start of something else?' You can imbue your performance with that."

Mark tried his best to suggest an emotional connection with his companions.

Was it frustrating that he couldn't go further?

"Total frustration. The whole principal of acting is, you feed off the emotion other people are giving you, and you give back emotion. With the *Doctor Who* scripts, there wasn't any of that. There was nothing coming off the other actor, and you weren't able to give anything back, because it was such fantasy, and so action-driven... It wasn't the most fulfilling acting job in the world, but it was one of the most difficult. It was really hard work. If the script isn't working as well as it should do, that's when you're really challenged as an actor."

In the past, Janet in particular has spoken out, in the strongest possible terms, against the way that women were treated at the BBC at that time, and how the female companions were depicted on screen. The stereotypical maiden-in-distress *Who* girls of the early 80s weren't exactly striking a blow for feminism. "It wasn't something I wanted to subscribe to," she told **DWM** last year. How does Mark feel his experiences on *Doctor Who* compared to Sarah and Janet's?

"The stereotypical *Doctor Who* companion *works*," argues Mark. "What didn't work was Turlough, because he can't stand there and say, 'Why? Where? What?' continuously, or you don't believe the guy actually has his own spaceship and comes from another planet where he has power. His whole personality starts to fall apart. Turlough was created with me knowing his past. Okay, the viewers didn't, initially, but I did, so I knew that he had to be quite powerful and confident - and a powerful, confident Doctor's assistant doesn't really work. Turlough was very limited.

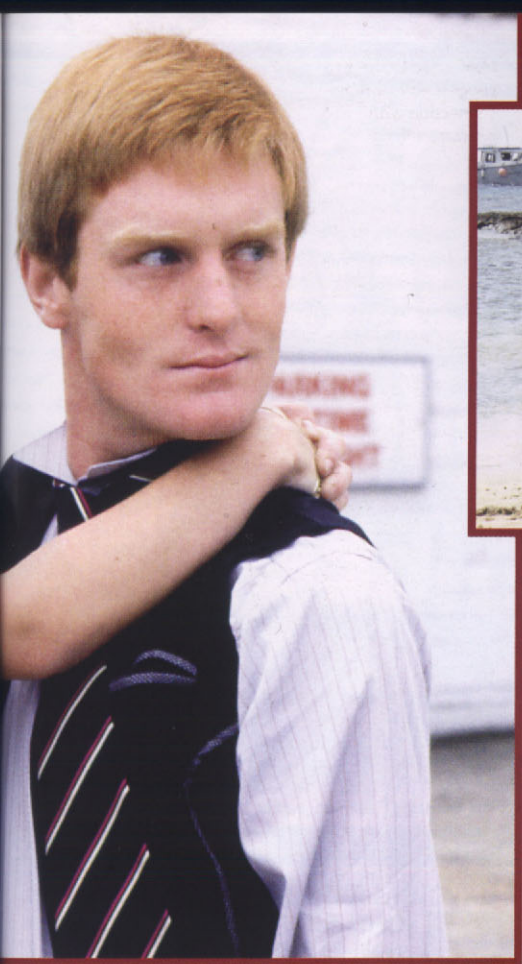
"Inevitably, if you're not playing the Doctor, you play a secondary role, and I don't think Nyssa and Tegan were written for in any more of a condescending way than Turlough was, once the plot wasn't centred on Turlough, after his first few episodes. Women were treated the same as men a lot earlier than they were in other careers, because you play a completely equal part in the creative process. *Doctor Who* works best with one female assistant - assuming that the Doctor is a man. There's no reason why the Doctor should stay a man forever," he adds. "If it were a woman, presumably you'd need a male assistant, to counterbalance it."

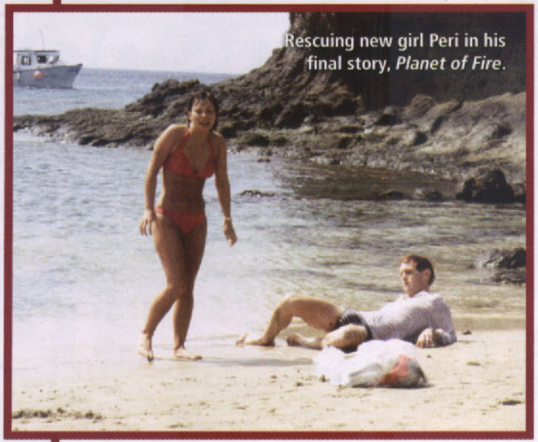
Although Mark believes that the "digitally-remastered-with-new-graphics" versions of some

THE FIVE DOCTORS

In feature-length, twentieth anniversary episode *The Five Doctors*, broadcast in November 1983, Mark got to work with former Doctors Patrick Troughton and Jon Pertwee. "Ah, you see, they weren't huge figures to me," confesses Mark, "because television had never played a very important part in my life. I was born and brought up in Stratford-upon-Avon. We were used to all the actors from the RSC wandering around the streets, so I wasn't impressed by meeting anybody, really. Not Pat Troughton. Not Jon. What was nice was, when you met them, to find out that they were very nice people. That was refreshing, because you had an attitude of, well, people who are famous and starry are going to be arseholes. Actually, most very famous people are really nice, because they've nothing to prove. You don't get that far if people don't want to work with you.

"Jon wasn't really an actor. Pat was an actor, and a very good actor, but Jon was a performer. He came from the 'variety' end of the business, so he was larger than life, whereas Pat you'd just walk past on the street. I don't think you'd ever walk past Jon Pertwee on the street. I don't think he'd let you! But they were both very nice to me, and not at all intimidating. I've never been intimidated by anybody. I think some people sometimes find *me* a little intimidating or brusque, but that's something I try and deal with. I'm a bit direct for some people. I wear my heart on my sleeve."





Rescuing new girl Peri in his final story, *Planet of Fire*.

"I had huge respect for John Nathan-Turner, and huge love for him. He had a heart of gold."

of his episodes stand up strongly today, "if you watch the show as it was when we recorded it, it doesn't fair so well - but then no television made 30 years ago does. It looks dated and slow. I've been producing television for 16, 17 years now, far longer than I thought I'd be doing it for. If I go back to the first programmes I made, which were with Steve Irwin - at the time, they were groundbreaking. We took the camera off the tripod. We were running around with the presenter. Nobody had ever done it before. They created an enormous wave. They were the most popular nature documentaries ever shown on British television... but if you watch them now, they look quite pedestrian, rather safe, and sedate. Looking at my *Doctor Whos* from 30 years ago, they're never going to look like *Doctor Who* now. Tastes change, and technology has moved on massively. It's a completely different world."

But it can be kind of unsettling watching yourself on screen, 30 years younger. "It feels like the same person," Mark explains. "That's the problem. I was in the UK just before Christmas, and I went into HMV. There was this great big display of copies of the film of *A Christmas Carol* that I did with George C Scott, which they've brought out on Blu-ray." Mark played the young Ebenezer Scrooge in the Emmy-nominated 1984 film, which aired on CBS in the States, but was theatrically released in the UK. Scott played the older Scrooge. "I bought a copy. My wife had never seen it. We watched it when I got home. It wasn't strange looking at me being young. It was quite nice, really. You just have to accept that you get old.

"I've actually done a lot of very hard, physical things in my life. I've had a fair few injuries, and been knocked about. I've had malaria, pneumonia, tropical ulcers, broken limbs... It's been pretty tough on my body. I creek into action sometimes. But then I look in the mirror and think, 'Hey, you don't look bad.' I don't often look in the mirror, maybe once in the morning. The body feels old some mornings, but you never, in your head, get old. It's just the body that gives up."

Doctor Who – "an action-driven fantasy..."

Four years after leaving *Doctor Who*, Mark emigrated to Australia, where he studied zoology at the University of New England.

"I didn't make a conscious decision to stop acting," he says, "but I wanted to do something with my zoology degree, so I wrote three films, two of which were commissioned: the first one with Steve Irwin, and another was a special for National Geographic. If those hadn't been commissioned, maybe I'd have gone back to acting. But they *were* commissioned, and the rest is history. I've had amazing life experiences, in some of the remotest places in the world. You can go back to being an actor, but you only produce those sorts of films when you're young. I'm getting to a point where it's become physically harder and harder to do those jobs."

Might he consider a full-time return to acting?

He shrugs. "It depends on all sorts of things. I had a hell of a time last year - I had eight days off between January the 8th and December the 20th. I almost killed myself with overwork. If it weren't for Big Finish and my dad's birthday in a week's time, I'd probably be at home right now, just sitting, thinking nothing, looking out into space. Because life gets complicated. I have responsibilities towards people now. I have a production company, so a number of people rely on me to earn a living. I think I'll keep producing for another two or three years, and then do something else. What that is, or where that is, I have no idea.

"My parents are both in their early 80s, and they live in the UK, just outside Huddersfield. I'm in New Zealand. It's not exactly handy. It's a difficult time when your parents are elderly, particularly if you're on the other side of the world. Life would change fundamentally if one of them died or became very ill. My mother has had a couple of heart attacks. I mean, she's fine. It happens when you get old. I made sure I was there for them. That's all you can do as a son. For ages, I've thought, 'When I give up producing, I'd quite like to become a junior school teacher.' I love children. I'm very good with kids, and there's a huge shortage of role-model men in junior school education. It doesn't pay very well, but I'd be at a time in my life when it didn't have to."

But he'd miss it. He'd miss the solitude of remote, open spaces in far-flung corners of the globe. "It's wonderful not to hear the news, and not to have all the s*** that we're bombarded with; just to be able to concentrate on filming something, and then sit on the beach and look at the stars, in a fantastically beautiful place... albeit malaria-ridden, and you might have dripping ulcers on your legs, and you might have fallen off a mountain and broken your shoulder, and can't get to a hospital. Needless to say, these are all things that have happened to me. A lot of people would absolutely hate it, not being able to wash, not having any communication with home, having very, very simple food... I mean, we're talking rice, bananas and chillies for two months on end. So it's not for everybody. But it is for me."

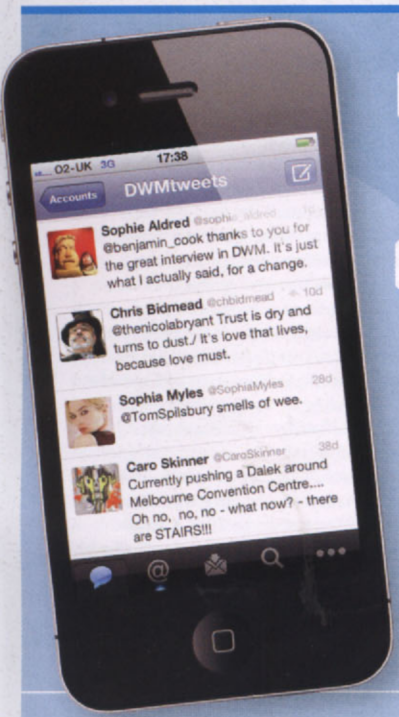
Mark's three-year-old has a shaky grasp of what his dad does for a living. "It's very difficult to explain to children. I film camels at the moment, apparently. Tom will wander into the editing suite, so he knows dad makes television. But if asked at junior school, he says, 'My dad's filming camels today.' I wasn't at all. I was in the Middle East, in the desert, so he presumed I'd be filming camels. Fair enough. He has no idea that I was ever an actor."

When are you going to sit him down and have that chat?

Mark chuckles. "'Tom, I've something to tell you. I've some bad news, m'boy. I was once an actor.' Maybe one Christmas I'll put *A Christmas Carol* on, and he'll understand that it's dad. I mean, I hardly ever watch *Doctor Who*, but maybe I'll show him four episodes. I can't imagine he'd be very interested."

Maybe he'd want to follow in his dad's footsteps?

"Oh God." Mark's considering this. "No, no, no. People ask me, 'What do you want Tom to be?' A happy plumber would be good. Just happy. Unfortunately, he does like dragging a box out, getting onto it, and singing *Puff, the Magic Dragon*, which is a very bad sign for the future. That's his career sorted. 'Oh my God, he's going to be a folksinger! *No!* Anything but that!'" DWM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O2-UK 3G
DWMtweets
Accounts

Sophie Aldred @sophie_aldred
@benjamin_cook thanks to you for the great interview in DWM. It's just what I actually said, for a change.

Chris Bidmead @chbidmead 10d
@thenicolabryant Trust is dry and turns to dust./ It's love that lives, because love must.

Sophia Myles @SophiaMyles 28d
@TomSpilsbury smells of wee.

Caro Skinner @CaroSkinner 38d
Currently pushing a Dalek around Melbourne Convention Centre.... Oh no, no, no - what now? - there are STAIRS!!!

30 more people every Doctor Who fan should follow on twitter

Since our last feature, heaps more *Who* celebs have joined Twitter. So get following them!

Feature by **BENJAMIN COOK**

Hot on the heels of **DWM** 430's *40 People Every Doctor Who Fan Should Follow on Twitter* feature, and **DWM** 438's *Another 40 People...* follow-up, here is the third instalment of our essential guide to the actors, writers, directors, musicians, producers, and fellow *Doctor Who* fans on the world's number one micro-blogging website...

TOP ACTORS

FRAZER HINES

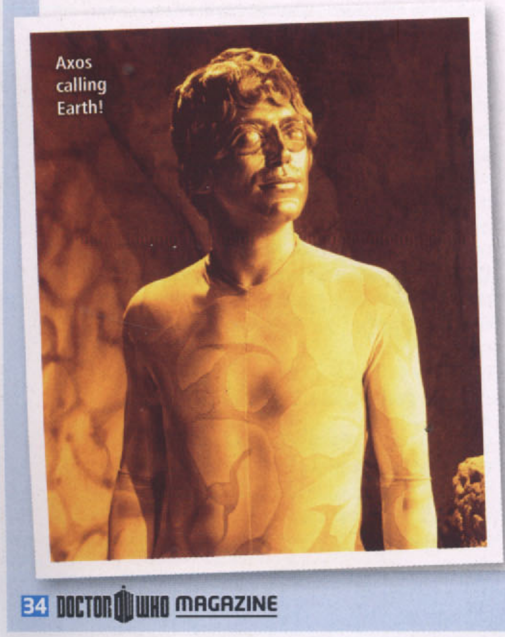
(Jamie McCrimmon)
twitter.com/WhoFrazer
Followers: 2,957 **Tweets:** 1865

Typical tweets: 1) 'So pleased that so many folks are happy that another of Pat and my eps has been found!'
2) 'Should be asleep now but too busy tweeting to all the happy Whovians re. *The Underwater Menace*.'

BERNARD HOLLEY

(Peter Haydon, *The Tomb of the Cybermen*; Axon Man, *The Claws of Axos*)
twitter.com/BernardHolley
Followers: 316 **Tweets:** 336

Typical tweets: 1) 'Axos hurts. Axos suffers. Axos regrets. The day after the night before. See image attached and mourn: *http://bit.ly/xVDLh0*'
2) '*@thedrwhopodcast* The strangest place I ever found the gold paint was deep in the corners of my eyes. I sparkled for weeks!'


Axos calling Earth!

ANNEKE WILLS (Polly)

twitter.com/AnnekeWills
Followers: 1,424 **Tweets:** 41

Typical tweets: 1) 'Really enjoyed working with *@MarkAyresRWS* on *The Macra Terror*. I hope you all enjoy it! Remember, there is no such thing as Macra!'
2) 'Wonderful time at Big Finish Day 2. Lovely to see dear Tom Baker on stage with *@Lou_Jameson*.'

KATY MANNING (Jo Grant)

twitter.com/ManningOfficial
Followers: 1,710 **Tweets:** 253

Typical tweets: 1) 'Big Finish was a snowy sunny fabulous day packed with such sweet fans who left me smiling all the way home.'
2) 'Have had to remove thumb nail to use iPhone! My question, what else will I have to remove? My brain is also hurting and my eyeballs swirlin'.'

LOUISE JAMESON (Leela)

twitter.com/Lou_Jameson
Followers: 2,634 **Tweets:** 16

Typical tweet: 'Sun blazing in LA, *Doctor Who* fans fanning in the same place, RADA contemporaries gathering later this week. Wharra life!'

BRIAN BLESSED

(King Yrcanos, *The Trial of a Time Lord*)
twitter.com/BrianBlessed
Followers: 14,281 **Tweets:** 82

Typical tweet: 'OK, will try to keep the noise down. Remember, I'm alive, Gordon's alive, and the greatest danger in life is not to take the adventure!'

SOPHIE ALDRED (Ace)

twitter.com/sophie_aldred
Followers: 4,080 **Tweets:** 306

Typical tweet: 'A designer skirt just fell on Sylvester's head: *http://pic.twitter.com/2Xn979rC*'

NICHOLAS BRIGGS

(voice of the Daleks, Cybermen, and Judoon in *Doctor Who*; Rick Yates in *Torchwood*; Big Finish producer/writer/director, *et al*)
twitter.com/BriggsNicholas
Followers: 3,021 **Tweets:** 450

Typical tweet: 'Trying to work out how to do a Dalek voice on Twitter. Don't think THAT'S going to work.'

SOPHIA MYLES

(Madame de Pompadour, *The Girl in the Fireplace*)
twitter.com/SophiaMyles
Followers: 16,154 **Tweets:** 1,776

Typical tweets: 1) '*@steven_moffat* just emailed me. He is very smug that he helped me get to 10,000 followers. So he should be. All hail THE MOFFMEISTER!'
2) '*@steven_moffat* PS. Please can I be in *Sherlock*? Thanks.'

JOHN SIMM

(the Master, *Utopia/The Sound of Drums/The Last of the Time Lords* and *The End of Time*)
twitter.com/john_simm
Followers: 54,409 **Tweets:** 854

Typical tweets: 1) 'For those grown-ups ANGRY about how the Master was written/portrayed... please don't tell me. Tell someone who gives a f**k. *#therapist!?*'
2) 'Here Come The Drums. Baby, baby, baby. You are my voodoo child, my voodoo child. Don't say maybe maybe. It's supernatural, I'm comin' undone.'

DANIEL ANTHONY

(Clyde Langer, *The Sarah Jane Adventures*)
twitter.com/danny_ants
Followers: 543 **Tweets:** 311

Typical tweets: 1) 'Maaaaaaannn I miss Cardiff! *#SJA*'
2) 'Dressing as Superman for the night. My cape is the shizzle.'

ANJLI MOHINDRA

(Rani Chandra, *The Sarah Jane Adventures*)
twitter.com/AnjMohindra
Followers: 402 **Tweets:** 84

Typical tweets: 1) 'Love the BAFTAs. Especially love watching the disappointment-veiling feigned joy of the other, unsuccessful nominees.'
2) 'Dad just caught me talking to myself in the kitchen. Our cover is blown, invisible friend.'

FRANCES BARBER

(Madame Kovarian, various episodes of the 2011 series)
twitter.com/francesbarber13
Followers: 9,051 **Tweets:** 10,511

Typical tweet: [*re.* Matt Smith and Karen Gillan's victories at the 2012 National Television Awards] 'Bloody hell, a double!!! Matt hurrah... well done xxx. Love from your nemesis. *@steven_moffat* must be made up as am I.'

BILL BAILEY

(Droxil, *The Doctor, The Widow and the Wardrobe*)
twitter.com/BillBailey
Followers: 572,139 **Tweets:** 1,580

Typical tweet: 'Woke from nap with piece of blue Lego stuck to my forehead. Look like a giant into which the TARDIS has flown.'

BUBBLING UNDER...

Ralph Watson (*twitter.com/TheRalphWatson*) appeared in four *Doctor Who* serials in the 60s and 70s: as a scientist in *The Underwater Menace*, Captain Knight in *The Web of Fear*, Ettis in *The Monster of Peladon*, and Ben in *Horror of Fang Rock*. **Susan Penhaligon** (twitter.com/susanpenhaligon) played Lakis in 1972 adventure *The Time Monster*. **Jessica Martin** (*twitter.com/jessica7martin*) played werewolf Mags in 1988's *The Greatest Show in the Galaxy*, and provided the voice of Queen Elizabeth II in 2007's *Voyage of the Damned*. Since 2004, **Philip Olivier** (*twitter.com/officialolivier*) has voiced Hex in Big Finish's Seventh Doctor plays. **Adam Garcia** (*twitter.com/ThatAdamGarcia*) played Harriet Jones' assistant Alex Klein in 2005's *The Christmas Invasion*. **Marc Warren** (*twitter.com/marc_warren_*) starred as Elton in 2006's *Love & Monsters*, and **Sarah Parish** (*twitter.com/DrSarahParish*) was the Empress of the Racnoss in that year's Christmas Special, *The Runaway Bride*. **Tom Goodman-Hill** (*twitter.com/tgoodmanh*) played Reverend Arnold Golightly – half-human, half-Vespiform – in 2008's *The Unicorn and the Wasp*, and **Ayesha Antoine** (*twitter.com/HobbitLuv*) was Dee Dee Blasco in the same season's *Midnight*. **David Harewood** played Joshua Naismith (*twitter.com/TheHarewood*) in 2009/10's *The End of Time*. **Nina Toussaint-White** (*twitter.com/NinaToussaint*) played Mels – *aka* River Song – in last year's mid-series opener, *Let's Kill Hitler*, and **David Walliams** (*twitter.com/DavidWalliams*) played Gibbis in *The God Complex*.

TOP WRITERS

CHRISTOPHER BIDMEAD

(writer of *Logopolis*, *Castrovalva*, and *Frontios*; script editor on Season 18)
twitter.com/chbidmead

Followers: 1,835 Tweets: 3,929

Typical tweets: 1) [*re.* 2011 *Who* episode *The God Complex*] '*Star Trek* meets *Castrovalva* meets *Fawlty Towers*, all pushed along by little Dicky Dawkins. Well... gôsh... great fun. Enjoyed it!'
2) [*re.* 2011 episode *A Christmas Carol*] 'Oh dear. Mary Poppins meets Enid Blyton meets CS Lewis & 20 mins in we still haven't found a story. So enuf. Nice title sequence. *#DWSadness*'

GARY RUSSELL

(script editor on *Torchwood* 2008, *The Sarah Jane Adventures* 2008, and *Doctor Who* 2009-10; writer of *Who* novels, comics, audio plays and non-fiction works)
twitter.com/twilightstreets

Followers: 2,524 Tweets: 1,870

Typical tweets: 1) 'Just read a tweet from Chris Bidmead moaning that the DW Xmas [Special] had no story. Clearly he's not had to sit through *Logopolis* or *Castrovalva*…'
2) 'Just sent an e-mail containing the words "horn of Aggedor" and "fang of Taran wood beast". There are things I will miss about this job.'

TONY LEE (graphic novelist)

twitter.com/mrtonylee

Followers: 4,906 Tweets: 23,299

Typical tweet: '[*re.* Black Friday] Apparently it is *#CybermanDay* today, where half-price electrical items are welded onto your screaming, burned bodies. *#ChicagoTARDIS*'

MICHAEL TROUGHTON (author)

twitter.com/mwtroughton

Followers: 1,222 Tweets: 740

Typical tweets: 1) 'Just reading my dad's diary 1939. He almost gave up acting to become a solicitor. What a loss that would have been.'
2) 'Perhaps as they are resting the Daleks, it is time for the Yeti to return. They will need to move a bit quicker for Matt Smith though!'

BUBBLING UNDER...

A number of *Doctor Who* authors and audio play scriptwriters are on Twitter, including some that we ommitted from our lists in **DWM** 430 and 438: **Justin Richards** (*twitter.com/JJCRichards*), **Trevor Baxendale** (*twitter.com/TrevorBaxendale*), **Mark Clapham** (*twitter.com/MarkClapham*), **Nev Fountain** (*twitter.com/NevFountain*), **Kim Newman** (*twitter.com/AnnoDracula*), **Dan Abnett** (*twitter.com/VincentAbnett*), **Matthew Sweet** (*twitter.com/DrMatthewSweet*), **Scott Handcock** (*twitter.com/Scott_Handcock*), **David Llewellyn** (*twitter.com/TheDaiLlew*), and chick-lit author **Jenny Colgan** (*twitter.com/JennyColgan*), whose début *Who* novel will be published by BBC Books in July. You might also like to follow former **DWM** Time Teamer – and editor of the excellent *Nothing at the End of the Lane* fanzine – **Richard Bignell** (*twitter.com/NothingLane*).

"A little bit *Star Trek* for my tastes..."

TOP DIRECTORS

JAMES HAWES

(*The Empty Child*/*The Doctor Dances*, *The Christmas Invasion*, *New Earth*, *School Reunion*)
twitter.com/JamesEHawes

Followers: 396 Tweets: 195

Typical tweet: 'Sitting in a London meedja club overhearing such bollox being spoken as serious business. Kind of reassuring how many pseudos are out there.'

STEVE HUGHES (*Closing Time*)

twitter.com/moviegoblin

Followers: 2,837 Tweets: 3,001

Typical tweets: 1) 'James [Corden] ad-libbed the "Don't have a go at me just because I don't know the names" line. We liked it and kept it in!'
2) 'My three-year-old daughter Ellie provided the voice for Alfie's "Doctor" at the end of the ep. She's already booked for a convention...'

TOP MUSICIAN

PETER HOWELL

(composer, *Doctor Who* 1980-85)
twitter.com/peterhowelltalk

Followers: 292 Tweets: 92

Typical tweet: 'Spent the morning looking at music from *Sherlock*. Everything about this show is just perfect. Theme and variations, well executed. Great.'

TOP PRODUCTION TEAM

ANDY PRYOR

(casting director on *Doctor Who* 2005-present, *Torchwood*, and *The Sarah Jane Adventures*)
twitter.com/pryorandy

Followers: 327 Tweets: 121

Typical tweets: 1) 'Everybody on Twitter heading for NTAs is stuck in traffic. The O2 is going to look VERY empty.'
2) [*re.* Arthur Darvill's tweet that his car to the NTAs hasn't even arrived yet] '*@RattyBurvil* Do a satellite link! *#MakesYouLookGlamorousAndUnattainable*'

EDWARD RUSSELL

(senior brand executive on *Doctor Who* 2006-present, *Torchwood*, and *The Sarah Jane Adventures*)
twitter.com/edwardrussell

Followers: 1,854 Tweets: 5,031

Typical tweets: 1) 'Shock revelation in *Daily Mail* that Benedict Cumberbatch didn't play the violin in *Sherlock*. What next? Matt Smith doesn't travel in time?'
2) [*re.* last year's *Children in Need*/*Doctor Who* skit] 'Well, there you go. First piece of *Doctor Who* produced by me and I get the Doctor naked. They won't let me loose again! *#CIN*'

BUBBLING UNDER...

Stephan Pehrsson (*twitter.com/stephanp200*) has been the director of photography on several episodes of Matt Smith's era. **Stephen Nicholas** (*twitter.com/Stevenicholas3*) was supervising art director on *Doctor Who* from 2005-11, *Torchwood* from 2006-09, and *The Sarah Jane Adventures* in 2007. **Ray Holman** (*twitter.com/HolmanRay*) was costume designer on *Turn Left*, *Blink*, and *Doctor Who* in 2010, as well as *Torchwood* from 2006-09, and **Shawna Trpcic** (*twitter.com/trpcic*) designed the costumes for *Torchwood: Miracle Day*.

TOP PRODUCERS

MARCUS WILSON

(producer, 2011-present)
twitter.com/themarcuswilson

Followers: 1,400 Tweets: 17

Typical tweets: 1) 'Back in Cardiff. Series Seven production office open for business. Here we go again.'
2) 'Just worked out this year we're making the hundredth ep of *Doctor Who* since the series returned. Nice milestone. There should be a cake!'

CAROLINE SKINNER

(executive producer, 2011-present)
twitter.com/CaroSkinner

Followers: 6,598 Tweets: 410

Typical tweets: 1) 'With *@themarcuswilson* on *Doctor Who* night shoot. It may be dark, I may be cold – but it's definitely definitely Christmas!! Ho ho ho...'
2) 'Currently pushing a Dalek around Melbourne Convention Centre... Oh no, no, no – what now? There are STAIRS!!!'

DOCTOR WHO BBC BOOKS

twitter.com/DrWhoBBCBooks

Followers: 5,372 Tweets: 340

Typical tweet: 'As a thank you for following us, we have a Matt Smith *Doctor Who* poster for everyone who tweets us their fav moment of the last series.'

BUBBLING UNDER...

Also on Twitter are ex-*Torchwood* producer **Richard Stokes** (*twitter.com/RichardStokes7*), producers/directors of documentaries for the *Doctor Who* DVD range **Ed Stradling** (*twitter.com/edstradling*) and **Chris Chapman** (*twitter.com/ChrisChapman81*), and **Fantom Films** (*twitter.com/fantomfilms*), publishers of the autobiographies of *Who* luminaries Barry Letts, Deborah Watling and Mary Tamm, amongst others, and help run the Twitter accounts of Anneke Wills and Katy Manning.

TOP FANS

CRAIG FERGUSON

(stand-up and US TV host)
twitter.com/CraigyFerg
Followers: 1,150,670 **Tweets:** 951

Typical tweets: 1) 'Tuesday (16) I am having a *Dr Who* special with *@nerdist* and Matt Smith. *@jimmyfallon* has Springsteen. *#CBSIsTerrifiedOfMyContemptForRatings*'
2) 'Would it be so wrong to add some words to the *Dr Who* theme tune and turn it into a little dance number with puppets? Just for one night.'

CHARLIE McDONNELL

(YouTuber; presenter of *Doctor Who Confidential* 2011)
twitter.com/coollike
Followers: 380,195 **Tweets:** 2,924

Typical tweets: 1) 'Watched *Doctor Who* on a giant screen today, in a pub, surrounded by *Who* fans. Great way to start off the series! I loved it.'
2) 'FUN FACT: The toy shop that the Doctor worked at in the latest *Who* episode is the same one where I bought Matt Smith his badger puppet.'

IAN LEVINE

(über fan)
twitter.com/IanLevine
Followers: 1,898 **Tweets:** 1,005

Typical tweet: [*re.* the rumoured *Doctor Who* movie] 'David Yates says it will take two to three years to get right as the show needs quite a radical transformation to be a film. What a scumbag.'

VWORP VWORP!

(fanzine)
twitter.com/VworpVworpZine
Followers: 167 **Tweets:** 87

Typical tweet: 'This is the place to be for news on all things on the VV zine. Currently transcribing Matthew Waterhouse chat. Lovely dry sense of humour.'

So cool, huh? Charlie McDonnell, a badger and Matt Smith.

ESSENTIAL INFORMATION

- Twitter is the microblogging site that allows users to send and receive messages ('tweets') of up to 140 characters – from a computer, by SMS, or via a smart phone. Accessible across the globe, Twitter has well over 400 million users generating more than 200 million tweets per day.

- Although Twitter is a fantastic way to keep up to date with activities of famous types, be wary of 'fake' accounts. Mostly people are who they say they are, but there are a few imposters out there. As of March 2012, Matt Smith, Karen Gillan and Jenna-Louise Coleman are *not* on Twitter – so beware anyone claiming to be them!

- Hashtags are a useful way to aggregate tweets around a particular interest or topic. Following live events such as the UK transmission of a new *Doctor Who* episode through the hashtag *#DoctorWho* brings you to a stream of energetic, up-to-the-second tweets from thousands of fans.

- The death of Sarah Jane Smith actress Elisabeth Sladen was one of Twitter's most talked-about topics of 2011, as fans paid affectionate tributes to the star. DWM

THE ORIGINAL TOP 80

TOP ACTORS

IAN CULLEN (*twitter.com/iancullentv*)
GRAHAM COLE (*twitter.com/GrahamColeAct*)
NICOLA BRYANT (*twitter.com/thenicolabryant*)
COLIN BAKER (*twitter.com/SawbonesHex*)
NOEL CLARKE (*twitter.com/NoelClarke*)
BARNABY EDWARDS (*twitter.com/BarnabyEdwards*)
SIMON PEGG (*twitter.com/simonpegg*)
SHAUN DINGWALL (*twitter.com/ShaunDingwall*)
JOHN BARROWMAN (*twitter.com/Team_Barrowman*)
NICHOLAS PEGG (*twitter.com/NicholasPegg*)
ANDREW HAYDEN-SMITH (*twitter.com/AndrewHaydSmith*)
TRACY ANN OBERMAN (*twitter.com/TracyAnnO*)
KAI OWEN (*twitter.com/KaiKaiOwen*)
TOM PRICE (*twitter.com/pricetom*)
ALEXANDER ARMSTRONG (*twitter.com/XanderArmstrong*)*
SHERIDAN SMITH (*twitter.com/Sheridansmith1*)
KYLIE MINOGUE (*twitter.com/kylieminogue*)
RUSSELL TOVEY (*twitter.com/russelltovey*)
DAVID MORRISSEY (*twitter.com/davemorrissey64*)
DANIEL KALUUYA (*twitter.com/Kaluuya*)
DAVID AMES (*twitter.com/semadivad*)
SINEAD KEENAN (*twitter.com/SineadKeenan*)
ARTHUR DARVILL (*twitter.com/RattyBurvil*)
JAMES CORDEN (*twitter.com/JKCorden*)
FINN JONES (*twitter.com/FinnJones*)
KATHERINE JENKINS (*twitter.com/KathJenkins*)
MARK SHEPPARD (*twitter.com/Mark_Sheppard*)
MARNIX VAN DEN BROEKE (*twitter.com/MarnixvdBroeke*)
HUGH BONNEVILLE (*twitter.com/hughbon*)
MICHAEL SHEEN (*twitter.com/michaelsheen*)**
CATRIN STEWART (*twitter.com/Catistewart*)
CHRISTINA CHONG (*twitter.com/ChrissyChong*)

TOP WRITERS

ANDREW SMITH (*twitter.com/Andrew_Smith_DW*)
STEPHEN GALLAGHER (*twitter.com/brooligan*)
BEN AARONOVITCH (*twitter.com/Ben_Aaronovitch*)
MARK GATISS (*twitter.com/Markgatiss*)
ROBERT SHEARMAN (*twitter.com/ShearmanRobert*)
PAUL CORNELL (*twitter.com/Paul_Cornell*)
STEVEN MOFFAT (*twitter.com/steven_moffat*)
GARETH ROBERTS (*twitter.com/OldRoberts953*)
TOM MACRAE (*twitter.com/tommacwriter*)
MATTHEW GRAHAM (*twitter.com/MonasticProds*)**
CHRIS CHIBNALL (*twitter.com/ChrisChibnall*)*
JOSEPH LIDSTER (*twitter.com/joelidster*)
JAMES MORAN (*twitter.com/jamesmoran*)
PHIL FORD (*twitter.com/philfordesq*)
CLAYTON HICKMAN (*twitter.com/claytonhickman*)
NEIL GAIMAN (*twitter.com/neilhimself*)
DORIS EGAN (*twitter.com/Doris_Egan*)
JANE ESPENSON (*twitter.com/JaneEspenson*)
OLI SMITH (*twitter.com/theolismith*)

TOP DIRECTORS

RICHARD CLARK (*twitter.com/rclarkie*)
ALICE TROUGHTON (*twitter.com/alicetroughton*)
JOSS AGNEW (*twitter.com/JossAgnew*)
JULIAN SIMPSON (*twitter.com/JulianSimpson1*)*

TOP MUSICIANS

MARK AYRES (*twitter.com/MarkAyresRWS*)
MURRAY GOLD (*twitter.com/murraygold*)
BEN FOSTER (*twitter.com/benfostermusic*)
SAM WATTS (*twitter.com/i_is_sam*)

TOP PRODUCERS

DOCTOR WHO (BBC) (*twitter.com/bbcdoctorwho*)
TORCHWOOD (BBC) (*twitter.com/BBC_Torchwood*)**
'CLASSIC' DOCTOR WHO DVDS (*twitter.com/classicdw*)
THE RESTORATION TEAM (*twitter.com/RTnewsfeed*)
BBC AUDIOBOOKS (*twitter.com/AudioGO_UK*)
BIG FINISH (*twitter.com/bigfinish*)

TOP FANS

DOCTOR WHO ONLINE (*twitter.com/DrWhoOnline*)
PLANET OF THE MING-MONGS (*twitter.com/_POTMM_*)
THE OOD CAST (*twitter.com/theoodcast*)
CHAMELEON CIRCUIT (*twitter.com/chamcircuit*)
MITCH BENN (*twitter.com/MitchBenn*)
LIZO MZIMBA (*twitter.com/lizo_mzimba*)
CAITLIN MORAN (*twitter.com/caitlinmoran*)

TOP DWM BODS

DOCTOR WHO MAGAZINE (*twitter.com/DWMtweets*)
TOM SPILSBURY (*twitter.com/TomSpilsbury*)
PETER WARE (*twitter.com/PercyIvorWoo*)
GARY GILLATT (*twitter.com/Gary_Gillatt*)
BENJAMIN COOK (*twitter.com/benjamin_cook*)
JASON ARNOPP (*twitter.com/JasonArnopp*)
DAN TOSTEVIN (*twitter.com/notdangle*)
TOBY HADOKE (*twitter.com/TobyHadoke*)

* Twitter moniker has changed since earlier lists were published in **DWM** 430 and 438. ** No longer using Twitter.

THE DWM twitter VIEW

TOM MacRAE "You have to be a *bit* discreet."

twitter.com/TomMacWriter

BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
PULL TO OPEN

Hello Tom. What's the appeal of Twitter for you?

"It's a direct way to communicate with your audience. I was first put onto Twitter by the publicist for my 'other' show [Comedy Central sitcom *Threesome*, a new series of which starts later this year – "My publicist is grinning proudly at me as I brazenly plug away," adds Tom] and it meant I could send little photos and updates from set, and get a bit of banter going with the fans. With *Doctor Who*, you have to be much more careful about what you say – there's so much necessary secrecy surrounding everything – but, with [showrunner] Steven Moffat's approval, I put up a photo of Arthur [Darvill], Karen [Gillan] and myself messing around in the Gate Room set as a sneak preview to *The Girl Who Waited* [2011], so if you follow me you may still get the odd exclusive. So follow me now!"

Isn't tweeting just one more thing for you to do each day?

"I tend to tweet when I'm waiting for things – busses, friends, meetings to start – so it's a fun distraction from whatever important thing is failing to happen in my life at any given moment. Plus, it's a nice way to keep up with friends, although you have to be a bit discreet and remember the whole world can read this stuff if they want to. So could the whole world please follow me, and read my exciting secret stuff?"

What has been your favourite Twitter experience?

"When I got 2,000 follows on my first day and trended [*The words, phrases or topics that are being tweeted at a greater rate than any others are said to be 'trending topics' – Ed*]. Up until that point, I had no idea what 'following' or 'trending' was, so it served as an excellent introduction."

And your worst? Are people rude very often?

"I've only ever had one rude tweet. Someone said – and this is from memory – that I was s***, and *Doctor Who* was s***, and we were all s***. I replied very politely and said I was sorry they felt that way, then got a very charming response, and now they follow me quite happily. What I've learned to be careful about is inheriting stalkers from famous friends. One of my best mates is a well-known actor, and his slightly obsessive stalker tried to wheedle his way into our lives by becoming super-friendly with me and some of our other friends."

Which *Doctor Who* personality not yet on Twitter would you like to see start tweeting in 2012?

"It's got to be [former showrunner] Russell T Davies! He sends the funniest, most beautifully composed emails. Start the e-petitions now, folks..."

NICOLA BRYANT "My followers are like new friends."

twitter.com/TheNicolaBryant

© ALEX MALLINSON

Hello Nicola. What's the appeal of Twitter for you?

"There was no appeal at first. Colin Baker got me to join one day when we were recording at the Big Finish studios. By the time I got home, my 'You have a follower' e-mails had blocked up my inbox! What I like most is the sharing, the connecting, and the laughs. It's nice to keep in contact with people that I like – for example, Colin or [writer] Andrew Smith. It's good to be supportive if they're having a bad day, and it's nice to make each other smile. I'm in touch with more people now than I would have been without Twitter."

Isn't tweeting just one more thing for you to do each day?

"Not really. I can decide how much time I take. On very busy days, I barely post at all – but, for example, I had Twitter with me on a five-hour train journey, and that was great fun. I used to have a fan club, which had a quarterly newsletter, but Twitter is so much more up-to-date, and you can post pictures. From the fans' point of view, it's more immediate than the fan club could ever have been."

What has been your favourite Twitter experience?

"There have been so many, it's hard to name one, but they all come down to the same thing for me: I feel good when someone says that one of my tweets made them feel better or helped them at a difficult time. That I could do that, often unwittingly, is something really beautiful. But here's a more hands-on example: I tweeted about the dress sense of someone on the television, and a follower asked me what they should wear for an interview. Having sent me their details, I proffered my advice. A few days later, they told me they'd got the job, and that they'd felt more confident because of my help. That's nice."

And your worst? Are people rude very often?

"I'm not giving the worst any space. Most people are very polite, and many, as a bonus, are also very funny, and very helpful if you have a question or dilemma. I've had lots of good advice from followers. Some of my followers are like new friends. I look forward to hearing from them, even if I can't reply to every tweet. Generally, the rude ones don't understand that following someone on Twitter does not mean that they're obliged to respond to you. I'm not providing a service. I don't answer questions about *Doctor Who* that belong at a convention, for example, and it's just awkward when people beg you to follow them or say, 'Go on, give us a retweet.' It's important with all this twenty-first-century communication, when you can hide behind an avatar, that we remember it's a person with feelings on the other side of the tweet."

Which *Doctor Who* personality not yet on Twitter would you like to see start tweeting in 2012?

"It would be great to see my chum Sylvester McCoy start tweeting. We've certainly had some laughs together, and I'm sure we'd have a few more on Twitter."

ARTHUR DARVILL "I'm probably an arse, actually."

twitter.com/RattyBurvil

Hello Arthur. What's the appeal of Twitter for you?

"I joined ages and ages ago, just as we started filming the first series [in 2009]. I didn't really think that anybody would be interested in what I have to say. I suppose it's quite good fun. Lots of my mates are on it, and it's good for keeping in touch with people you meet. I just try to be vaguely amusing."

How does Twitter fit in with your workflow? Isn't tweeting just one more thing for you to do each day?

"I kind of forget that people follow me because I'm on *Doctor Who*, which is worrying sometimes, when you're tweeting personal things. You have to be quite careful. I don't really tweet about *Doctor Who* stuff; mainly music. I don't like having my whole life on a website. I'm not on Facebook or anything. People get kind of angry with me occasionally, because I tend to not reply to anyone I don't know, otherwise you get into like… people asking me to wish them happy birthday. Once you've done it for one person, you kind of have to do it for everyone. I'm probably an arse, actually. I don't mean to be."

Are people rude to you on Twitter very often?

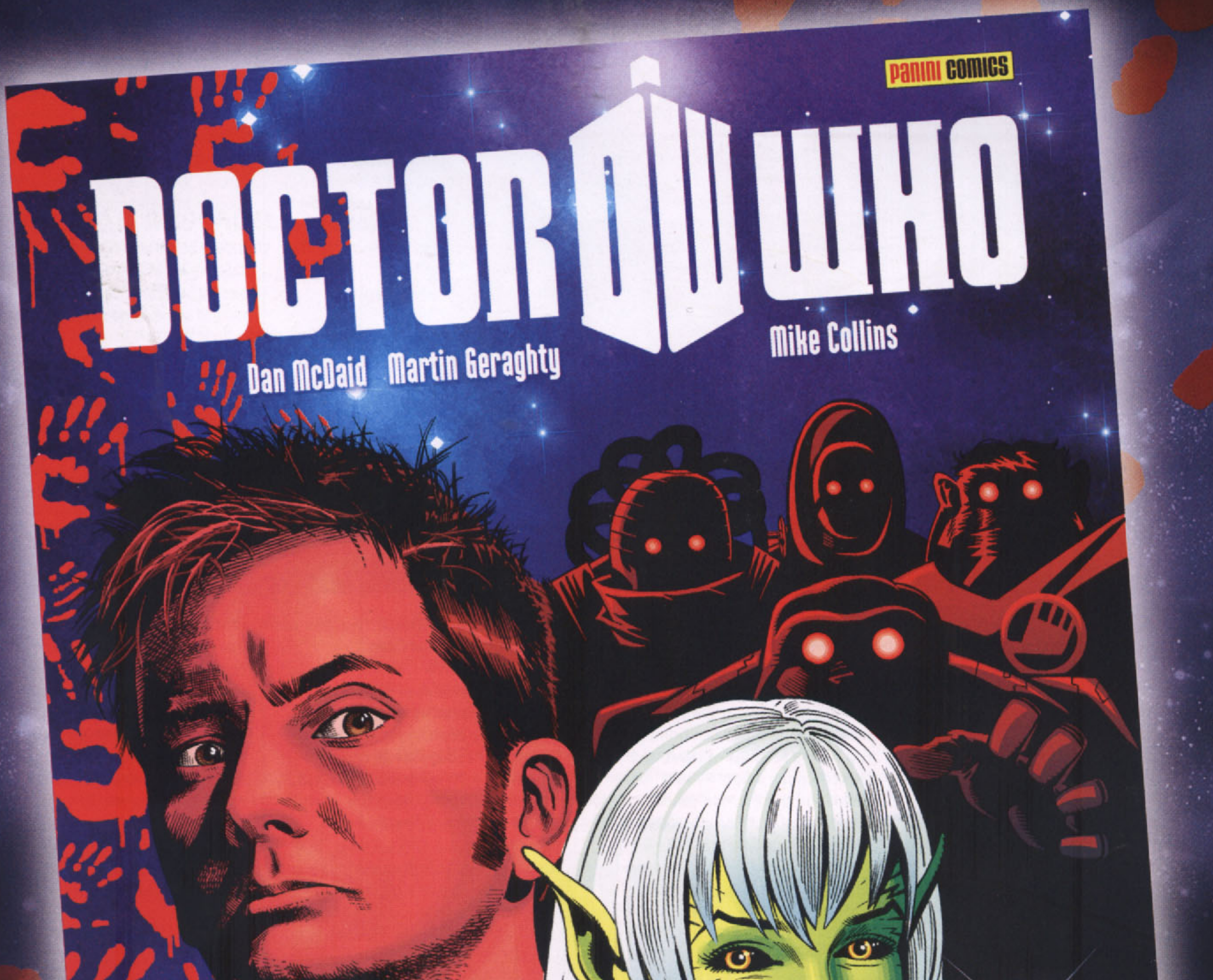
"You get some people saying real strange things. Some real nice things as well, but… Over-affection is a general thing that happens. A couple of scary ones, but you just tend to ignore those."

Which *Doctor Who* personality not yet on Twitter would you like to see start tweeting in 2012?

"Michael Begley [Mulligan in 2011's *The Curse of the Black Spot*] would be quite good. Karen Gillan would be awful. Maybe a week of Karen would be good, and then she could just leave? I don't think she really knows how to use a computer!"

* Follower and tweet numbers are correct as of 18 March 2012.

"I like you Doctor. But I *will* see that smile wiped off your face..." Majenta Pryce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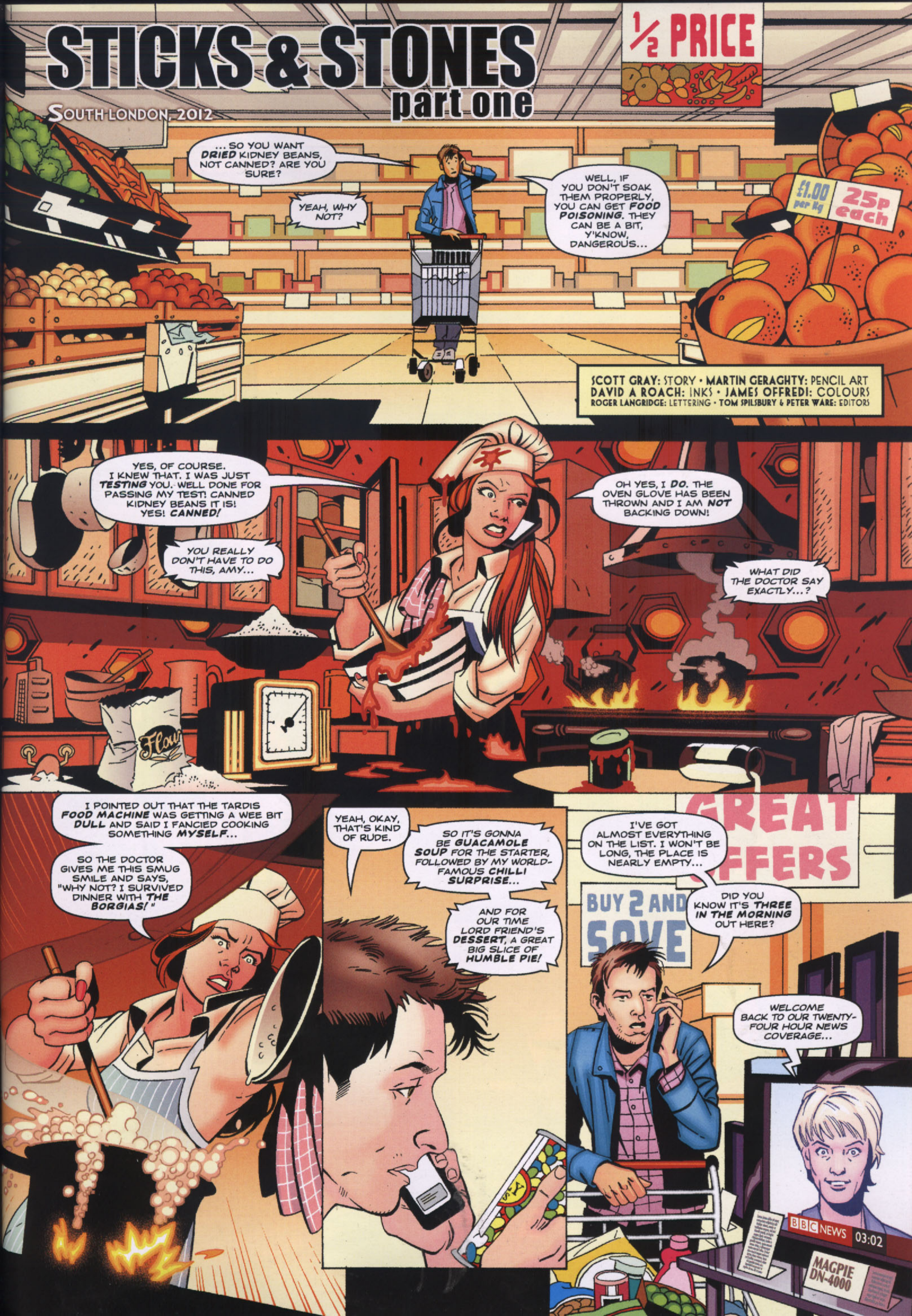
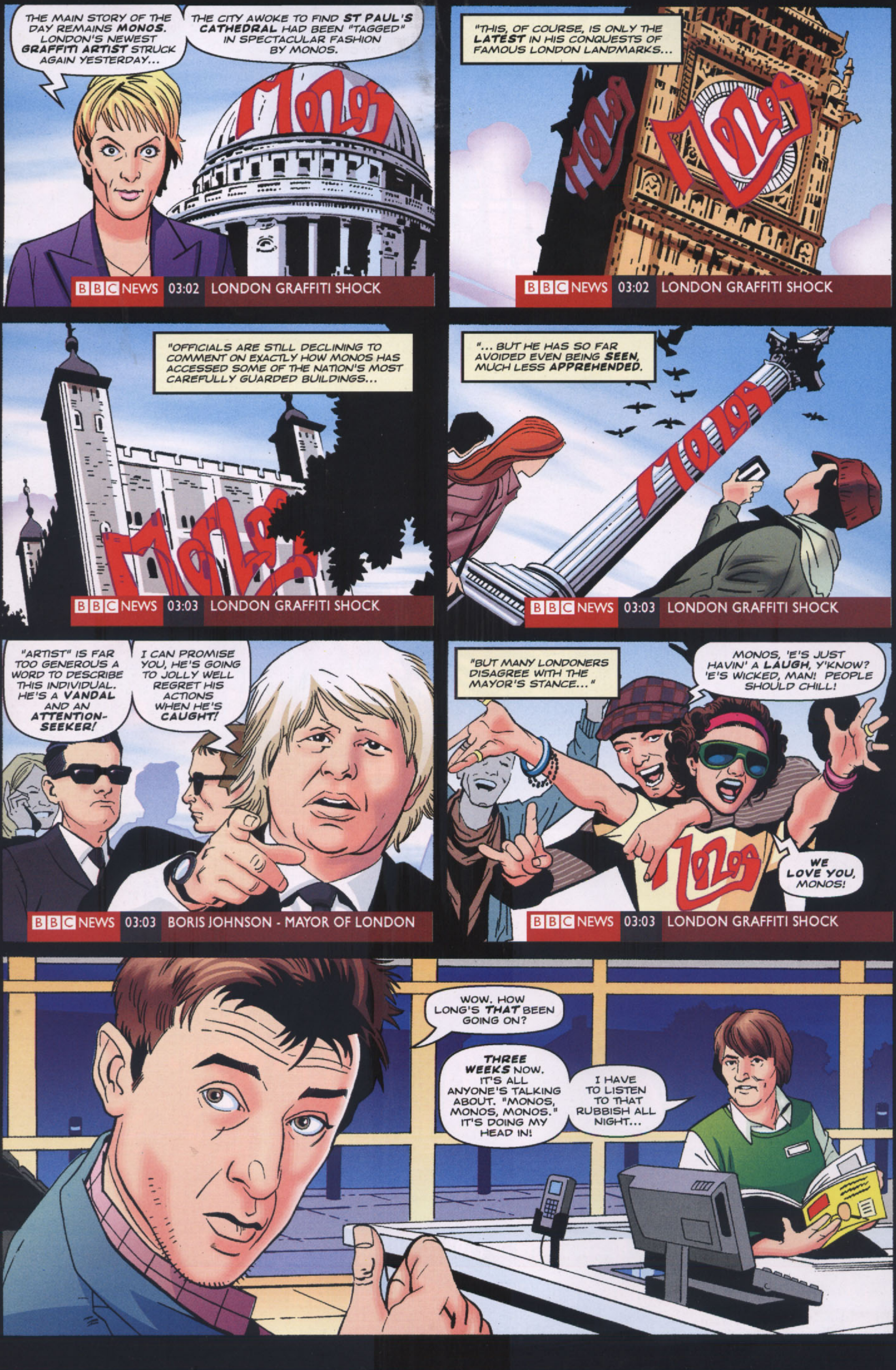
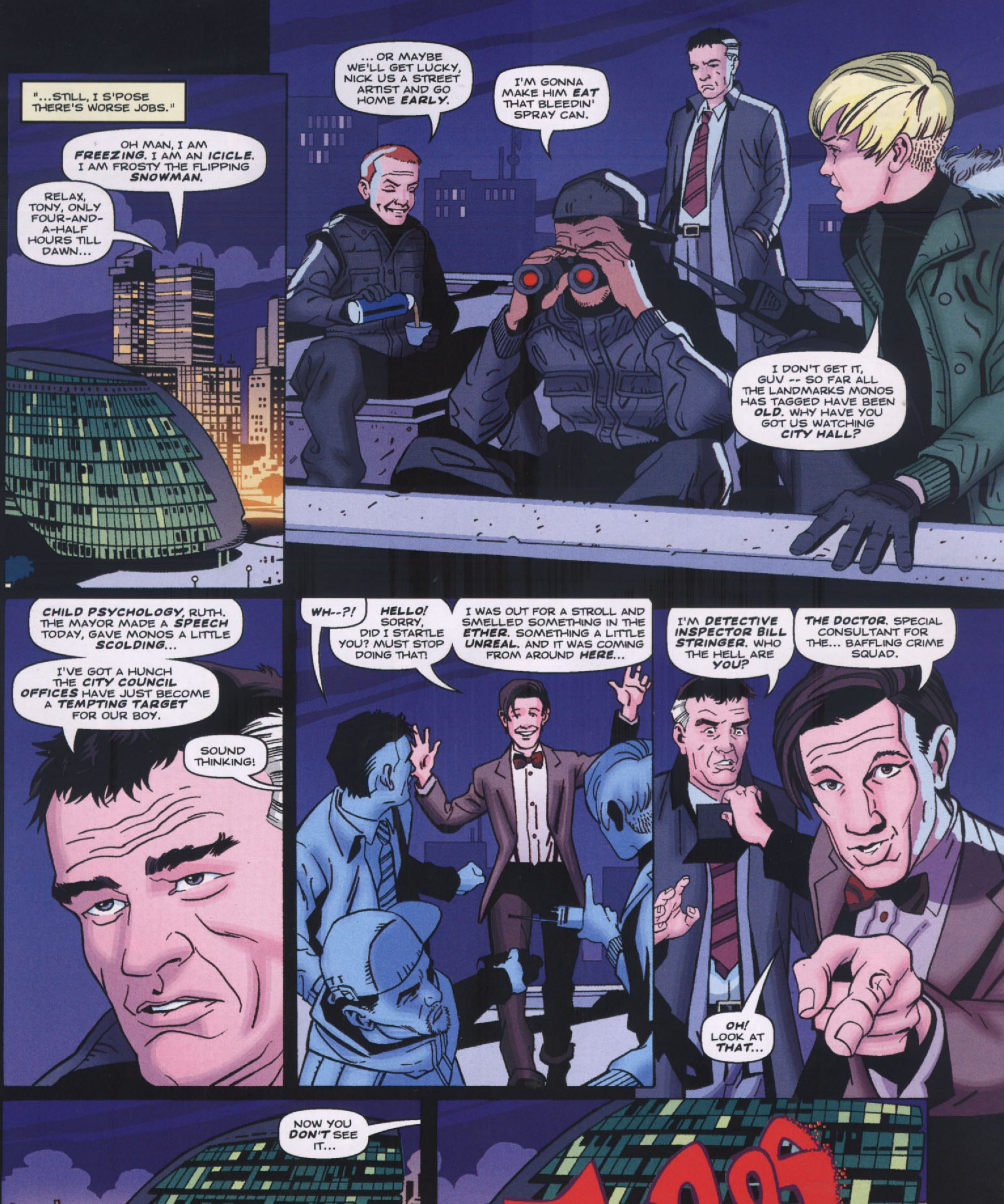
STICKS & STONES

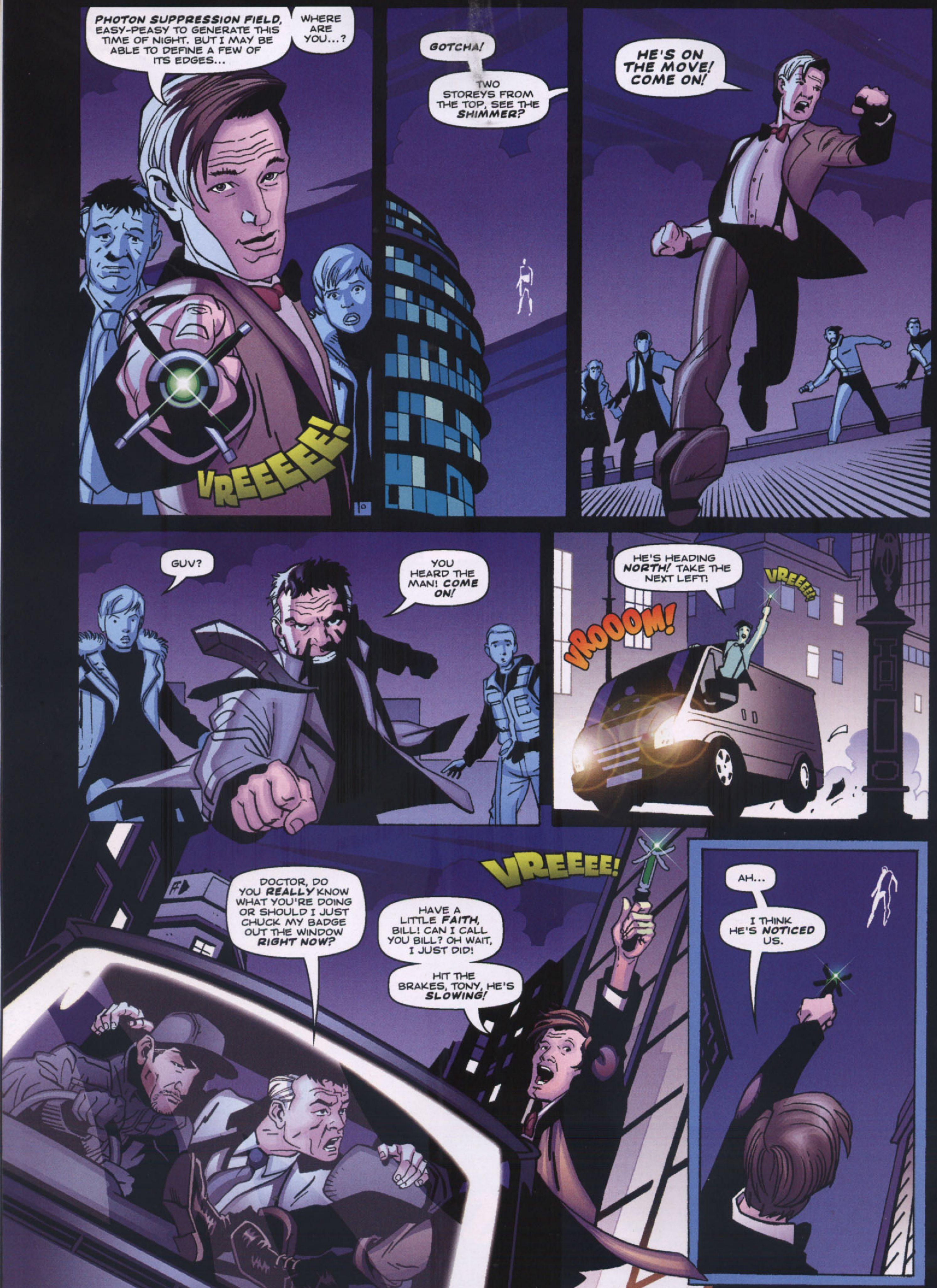
part one

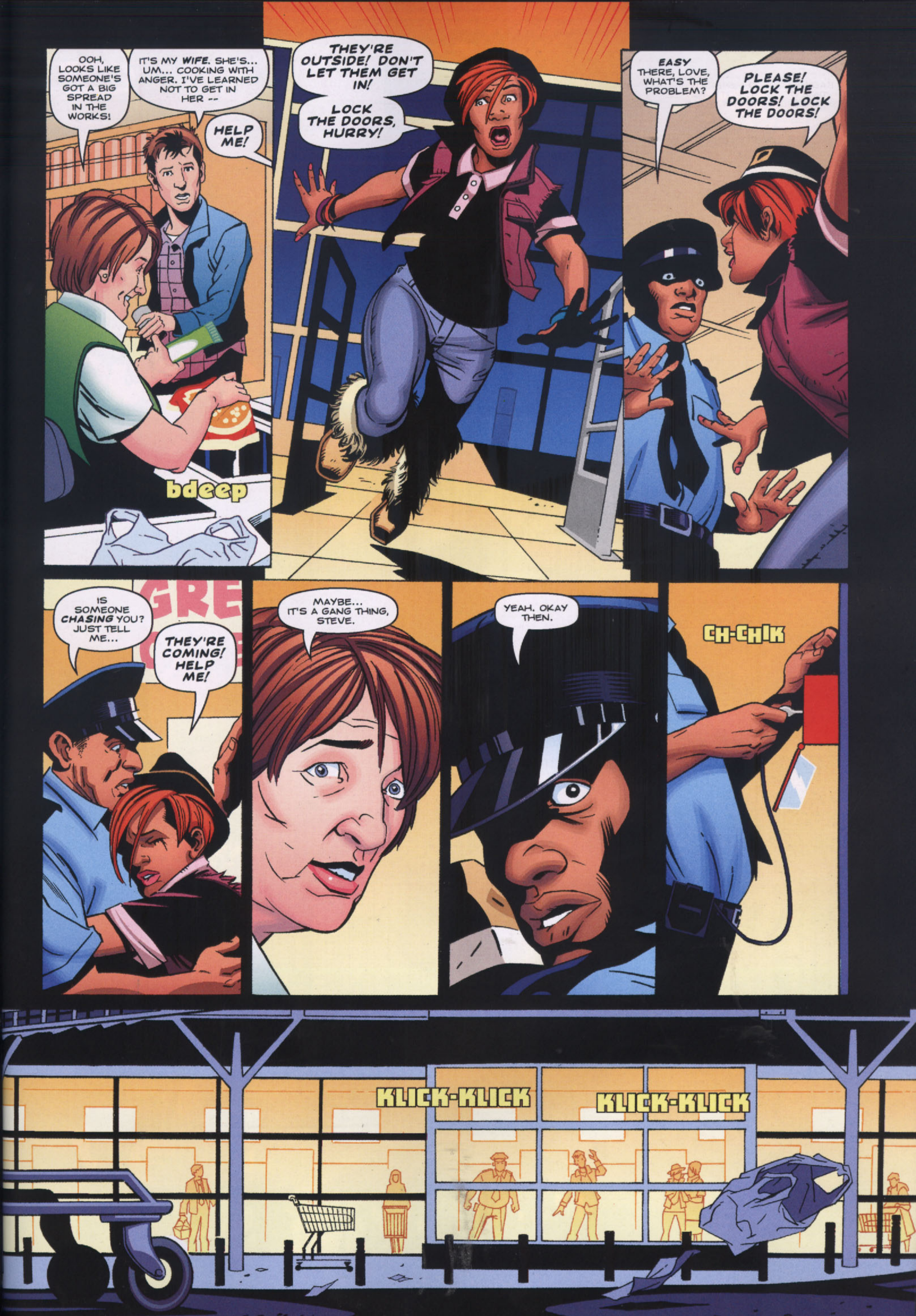

SOUTH LONDON, 2012
1/2 PRICE
...SO YOU WANT DRIED KIDNEY BEANS, NOT CANNED? ARE YOU SURE?
YEAH, WHY NOT?
WELL, IF YOU DON'T SOAK THEM PROPERLY, YOU CAN GET FOOD POISONING. THEY CAN BE A BIT, Y'KNOW, DANGEROUS...
£1.00 per Kg
25p each
YES, OF COURSE. I KNEW THAT. I WAS JUST TESTING YOU. WELL DONE FOR PASSING MY TEST! CANNED KIDNEY BEANS IT IS! YES! CANNED!
YOU REALLY DON'T HAVE TO DO THIS, AMY...
OH YES, I DO. THE OVEN GLOVE HAS BEEN THROWN AND I AM NOT BACKING DOWN!
WHAT DID THE DOCTOR SAY EXACTLY...?
Flour
I POINTED OUT THAT THE TARDIS FOOD MACHINE WAS GETTING A WEE BIT DULL AND SAID I FANCIED COOKING SOMETHING MYSELF...
SO THE DOCTOR GIVES ME THIS SMUG SMILE AND SAYS, "WHY NOT? I SURVIVED DINNER WITH THE BORGIAS!"
YEAH, OKAY, THAT'S KIND OF RUDE.
SO IT'S GONNA BE GUACAMOLE SOUP FOR THE STARTER, FOLLOWED BY MY WORLD-FAMOUS CHILLI SURPRISE...
AND FOR OUR TIME LORD FRIEND'S DESSERT, A GREAT BIG SLICE OF HUMBLE PIE!
GREAT OFFERS
BUY 2 AND SAVE
I'VE GOT ALMOST EVERYTHING ON THE LIST. I WON'T BE LONG, THE PLACE IS NEARLY EMPTY...
DID YOU KNOW IT'S THREE IN THE MORNING OUT HERE?
WELCOME BACK TO OUR TWENTY-FOUR HOUR NEWS COVERAGE...
BBC NEWS 03:02
MAGPIE DN-4000

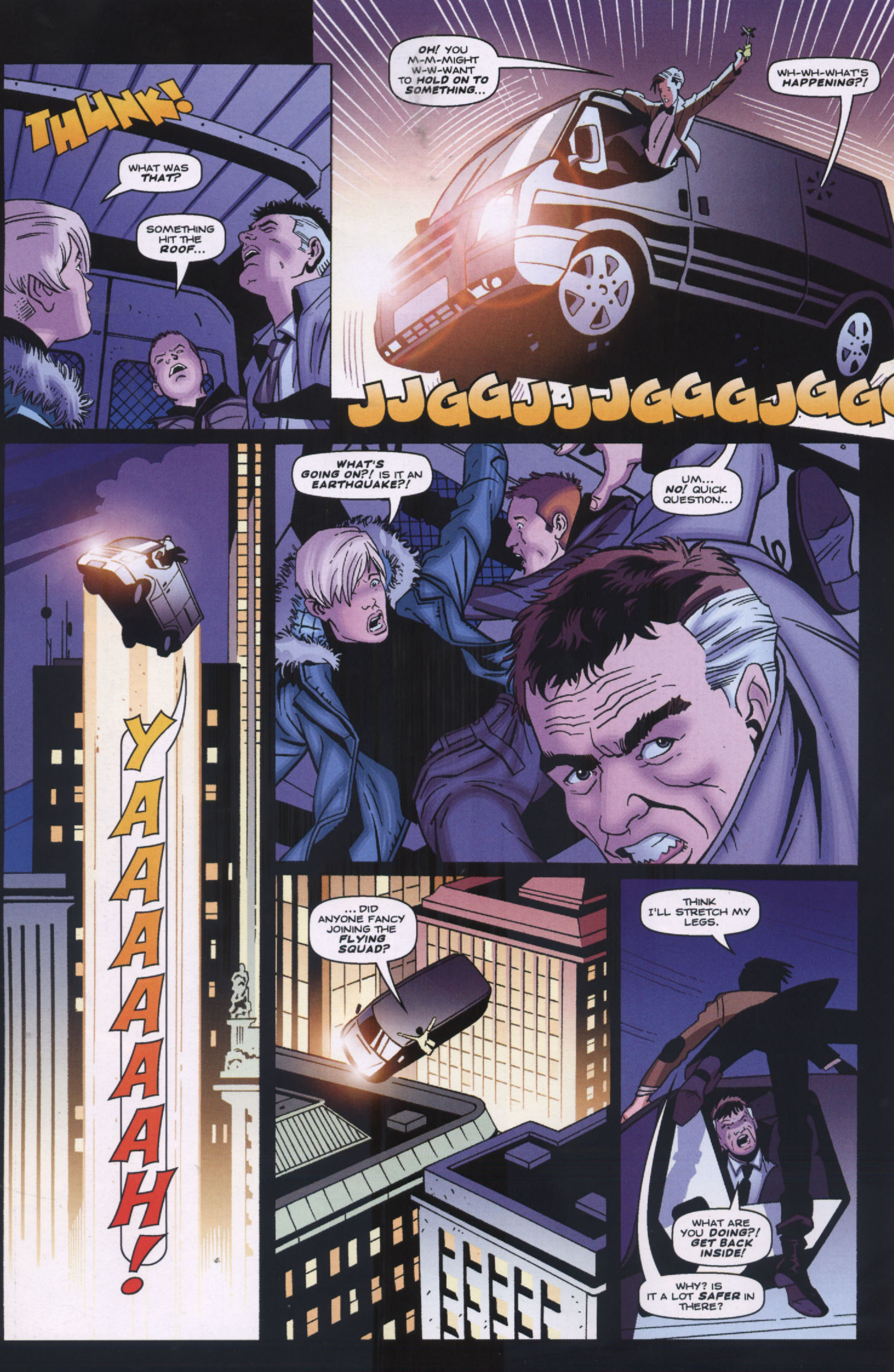
SCOTT GRAY: STORY • **MARTIN GERAGHTY**: PENCIL ART
DAVID A ROACH: INKS • **JAMES OFFREDI**: COLOURS
ROGER LANGRIDGE: LETTERING • **TOM SPILSBURY & PETER WARE**: EDITORS

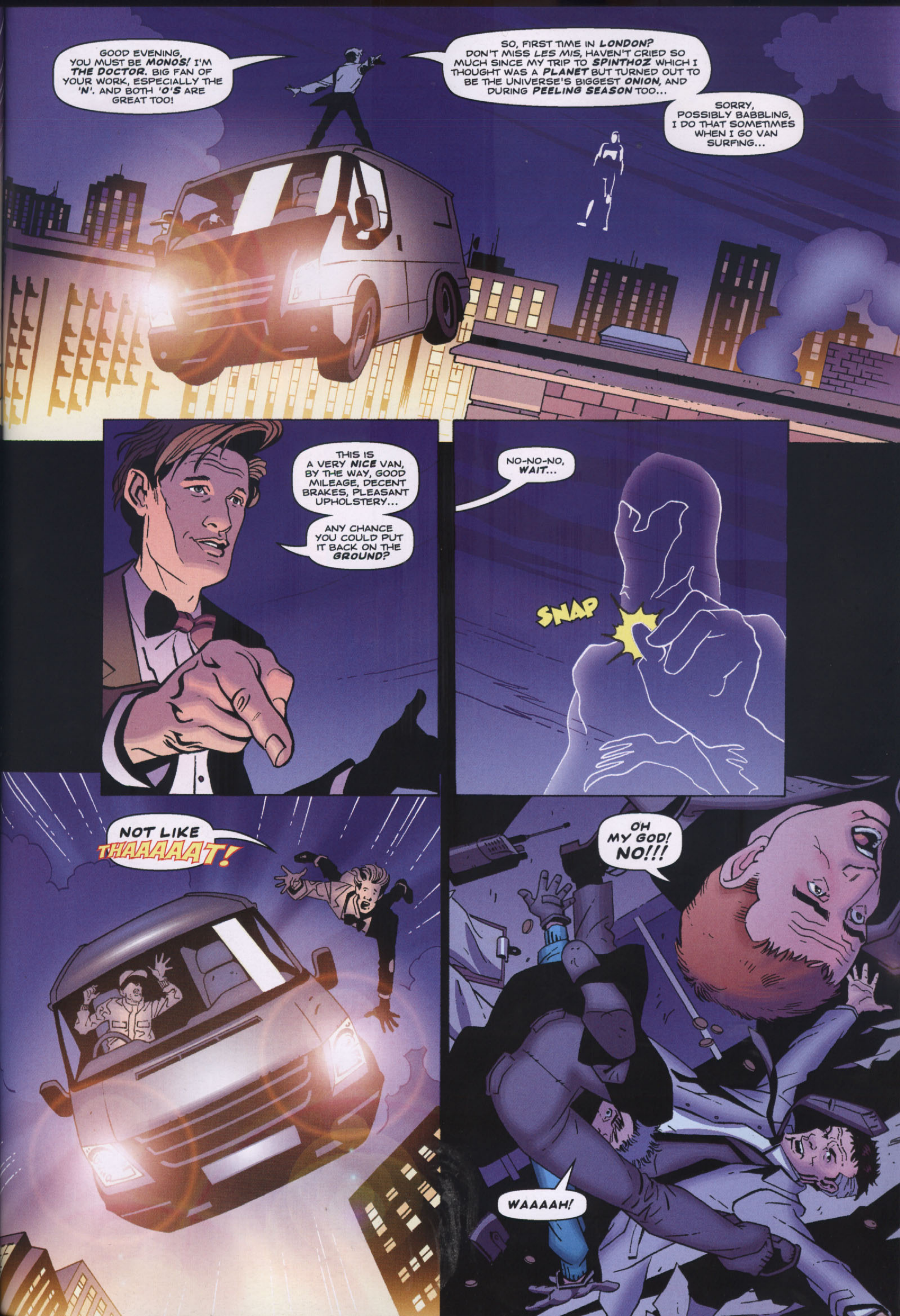

THE MAIN STORY OF THE DAY REMAINS MONOS. LONDON'S NEWEST GRAFFITI ARTIST STRUCK AGAIN YESTERDAY...
THE CITY AWOKE TO FIND ST PAUL'S CATHEDRAL HAD BEEN "TAGGED" IN SPECTACULAR FASHION BY MONOS.
MONOS
BBC NEWS 03:02 LONDON GRAFFITI SHOCK
"THIS, OF COURSE, IS ONLY THE LATEST IN HIS CONQUESTS OF FAMOUS LONDON LANDMARKS...
MONOS
MONOS
BBC NEWS 03:02 LONDON GRAFFITI SHOCK
"OFFICIALS ARE STILL DECLINING TO COMMENT ON EXACTLY HOW MONOS HAS ACCESSED SOME OF THE NATION'S MOST CAREFULLY GUARDED BUILDINGS...
MONOS
BBC NEWS 03:03 LONDON GRAFFITI SHOCK
"... BUT HE HAS SO FAR AVOIDED EVEN BEING SEEN, MUCH LESS APPREHENDED.
MONOS
BBC NEWS 03:03 LONDON GRAFFITI SHOCK
"ARTIST" IS FAR TOO GENEROUS A WORD TO DESCRIBE THIS INDIVIDUAL. HE'S A VANDAL AND AN ATTENTION-SEEKER!
I CAN PROMISE YOU, HE'S GOING TO JOLLY WELL REGRET HIS ACTIONS WHEN HE'S CAUGHT!
BBC NEWS 03:03 BORIS JOHNSON - MAYOR OF LONDON
"BUT MANY LONDONERS DISAGREE WITH THE MAYOR'S STANCE..."
MONOS, 'E'S JUST HAVIN' A LAUGH, Y'KNOW? 'E'S WICKED, MAN! PEOPLE SHOULD CHILL!
MONOS
WE LOVE YOU, MONOS!
BBC NEWS 03:03 LONDON GRAFFITI SHOCK
WOW. HOW LONG'S THAT BEEN GOING ON?
THREE WEEKS NOW. IT'S ALL ANYONE'S TALKING ABOUT. "MONOS, MONOS, MONOS." IT'S DOING MY HEAD IN!
I HAVE TO LISTEN TO THAT RUBBISH ALL NIGHT...

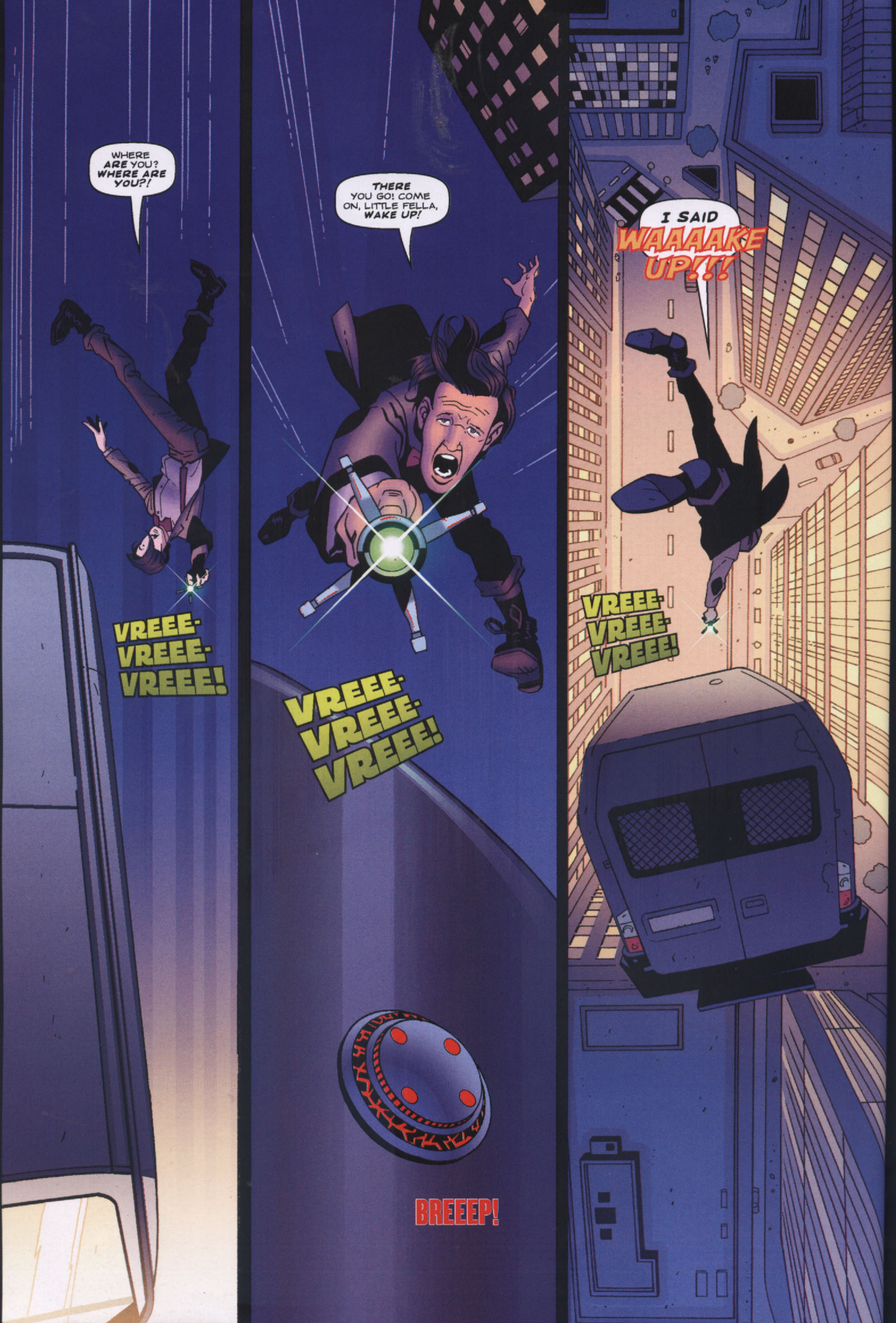

"...STILL, I S'POSE THERE'S WORSE JOBS."
OH MAN, I AM *FREEZING*. I AM AN *ICICLE*. I AM FROSTY THE FLIPPING *SNOWMAN*.
RELAX, TONY, ONLY FOUR-AND-A-HALF HOURS TILL DAWN...
...OR MAYBE WE'LL GET LUCKY, NICK US A STREET ARTIST AND GO HOME *EARLY*.
I'M GONNA MAKE HIM *EAT* THAT BLEEDIN' SPRAY CAN.
I DON'T GET IT, GUV -- SO FAR ALL THE LANDMARKS MONOS HAS TAGGED HAVE BEEN *OLD*. WHY HAVE YOU GOT US WATCHING *CITY HALL*?
CHILD PSYCHOLOGY, RUTH. THE MAYOR MADE A *SPEECH* TODAY, GAVE MONOS A LITTLE *SCOLDING*...
I'VE GOT A HUNCH THE *CITY COUNCIL OFFICES* HAVE JUST BECOME A *TEMPTING TARGET* FOR OUR BOY.
SOUND THINKING!
WH--?!
HELLO! SORRY, DID I STARTLE YOU? MUST STOP DOING THAT!
I WAS OUT FOR A STROLL AND SMELLED SOMETHING IN THE *ETHER*. SOMETHING A LITTLE *UNREAL*. AND IT WAS COMING FROM AROUND *HERE*...
I'M *DETECTIVE INSPECTOR BILL STRINGER*. WHO THE HELL ARE *YOU*?
THE DOCTOR. SPECIAL CONSULTANT FOR THE... BAFFLING CRIME SQUAD.
OH! LOOK AT *THAT*...
NOW YOU *DON'T* SEE IT...
SSZZZSS...
MONOS
...NOW YOU *DO!*
SSZZZSS!
BUT -- IT JUST *APPEARED!* HOW IS THAT *POSSIBLE?* *WHERE IS HE?*

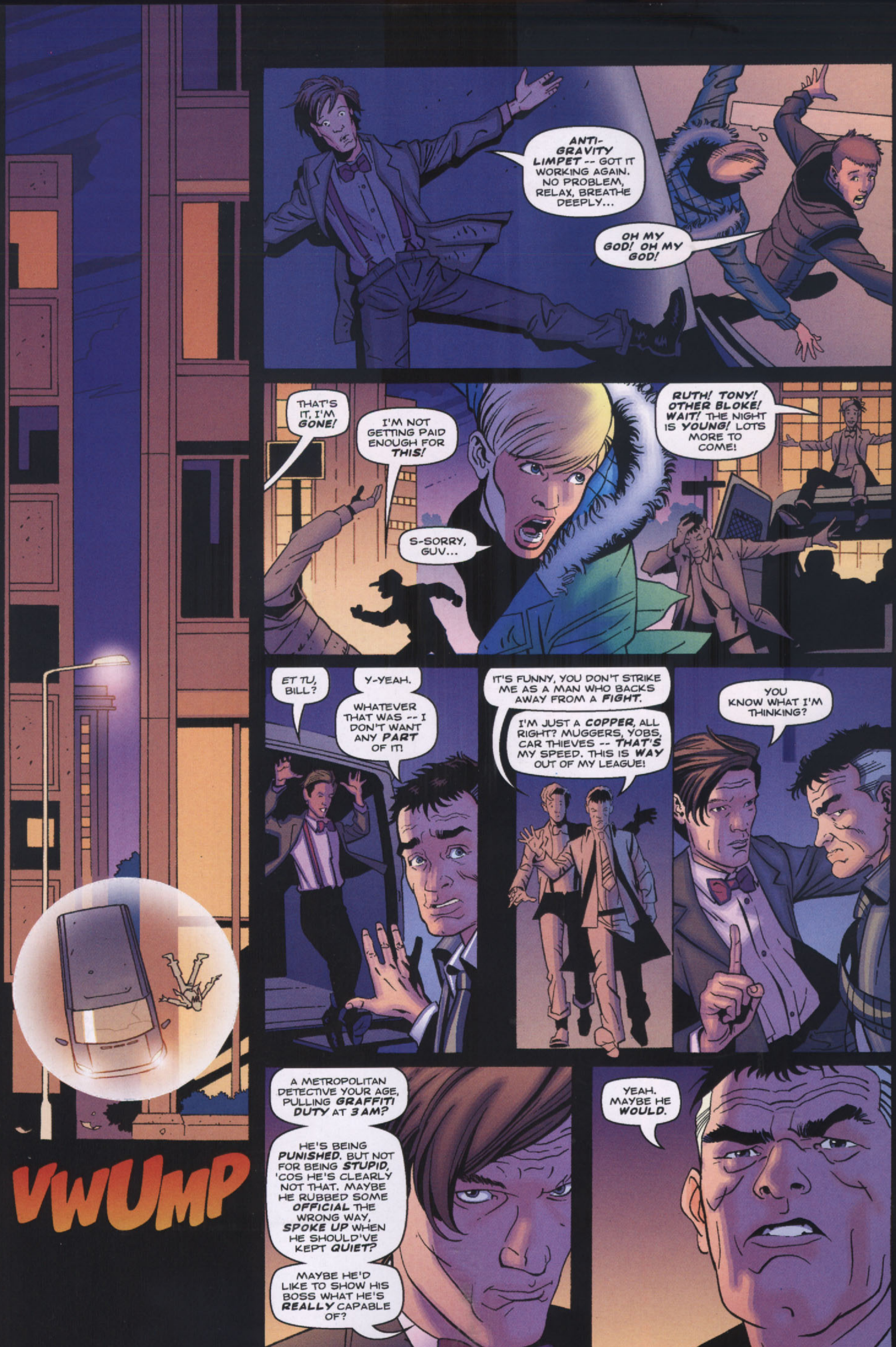

PHOTON SUPPRESSION FIELD, EASY-PEASY TO GENERATE THIS TIME OF NIGHT. BUT I MAY BE ABLE TO DEFINE A FEW OF ITS EDGES...
WHERE ARE YOU...?
VREEEEEE!
GOTCHA!
TWO STOREYS FROM THE TOP, SEE THE SHIMMER?
HE'S ON THE MOVE! COME ON!
GUV?
YOU HEARD THE MAN! COME ON!
HE'S HEADING NORTH! TAKE THE NEXT LEFT!
VROOOM!
VREEEEE!
DOCTOR, DO YOU REALLY KNOW WHAT YOU'RE DOING OR SHOULD I JUST CHUCK MY BADGE OUT THE WINDOW RIGHT NOW?
VREEEEE!
HAVE A LITTLE FAITH, BILL! CAN I CALL YOU BILL? OH WAIT, I JUST DID!
HIT THE BRAKES, TONY, HE'S SLOWING!
AH...
I THINK HE'S NOTICED US.

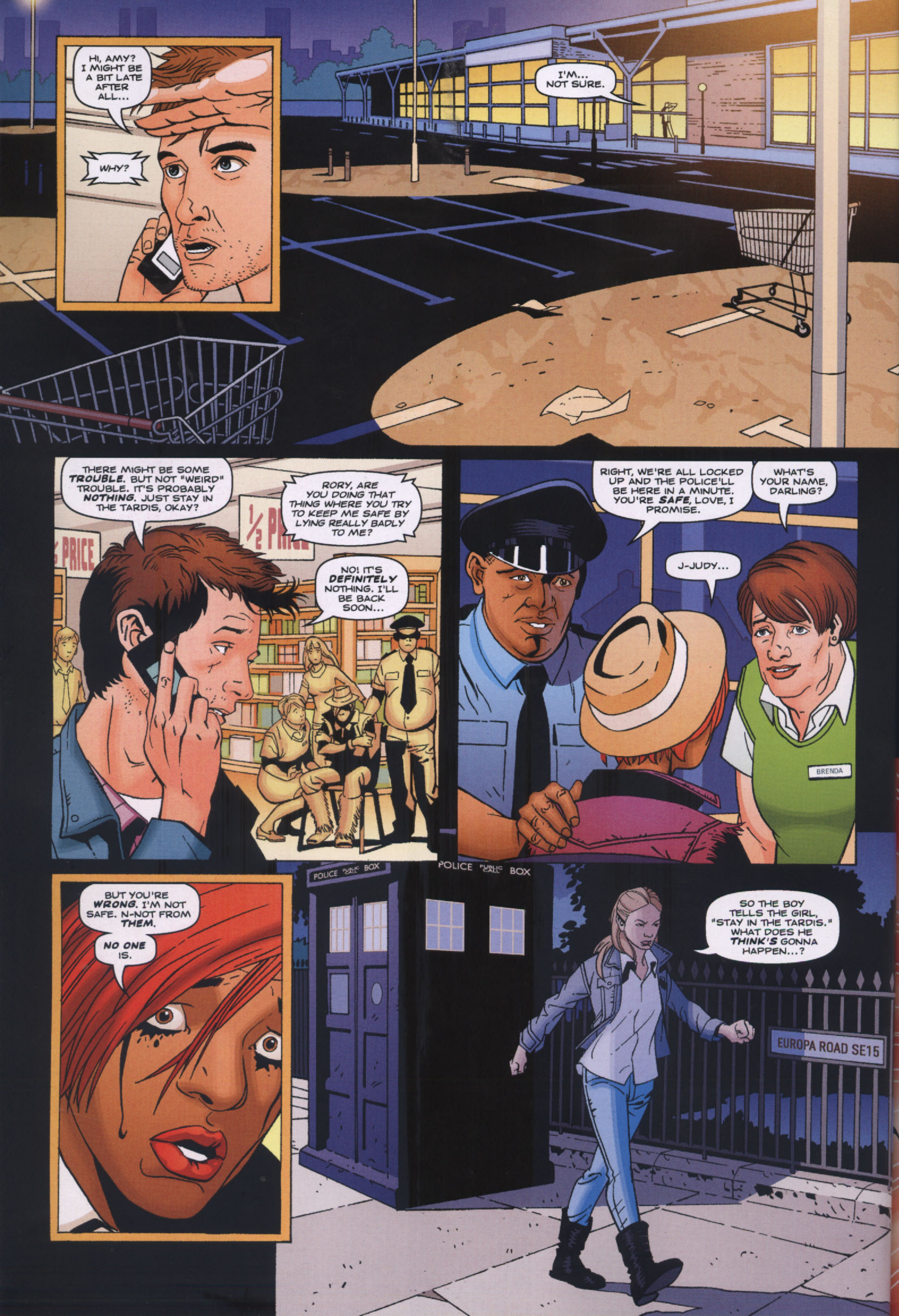

OOH, LOOKS LIKE SOMEONE'S GOT A BIG SPREAD IN THE WORKS!
IT'S MY WIFE. SHE'S... UM... COOKING WITH ANGER. I'VE LEARNED NOT TO GET IN HER --
HELP ME!
bdeep
THEY'RE OUTSIDE! DON'T LET THEM GET IN!
LOCK THE DOORS, HURRY!
EASY THERE, LOVE, WHAT'S THE PROBLEM?
PLEASE! LOCK THE DOORS! LOCK THE DOORS!
IS SOMEONE CHASING YOU? JUST TELL ME...
THEY'RE COMING! HELP ME!
GRE
MAYBE... IT'S A GANG THING, STEVE.
YEAH. OKAY THEN.
CH-CHIK
KLICK-KLICK
KLICK-KLICK

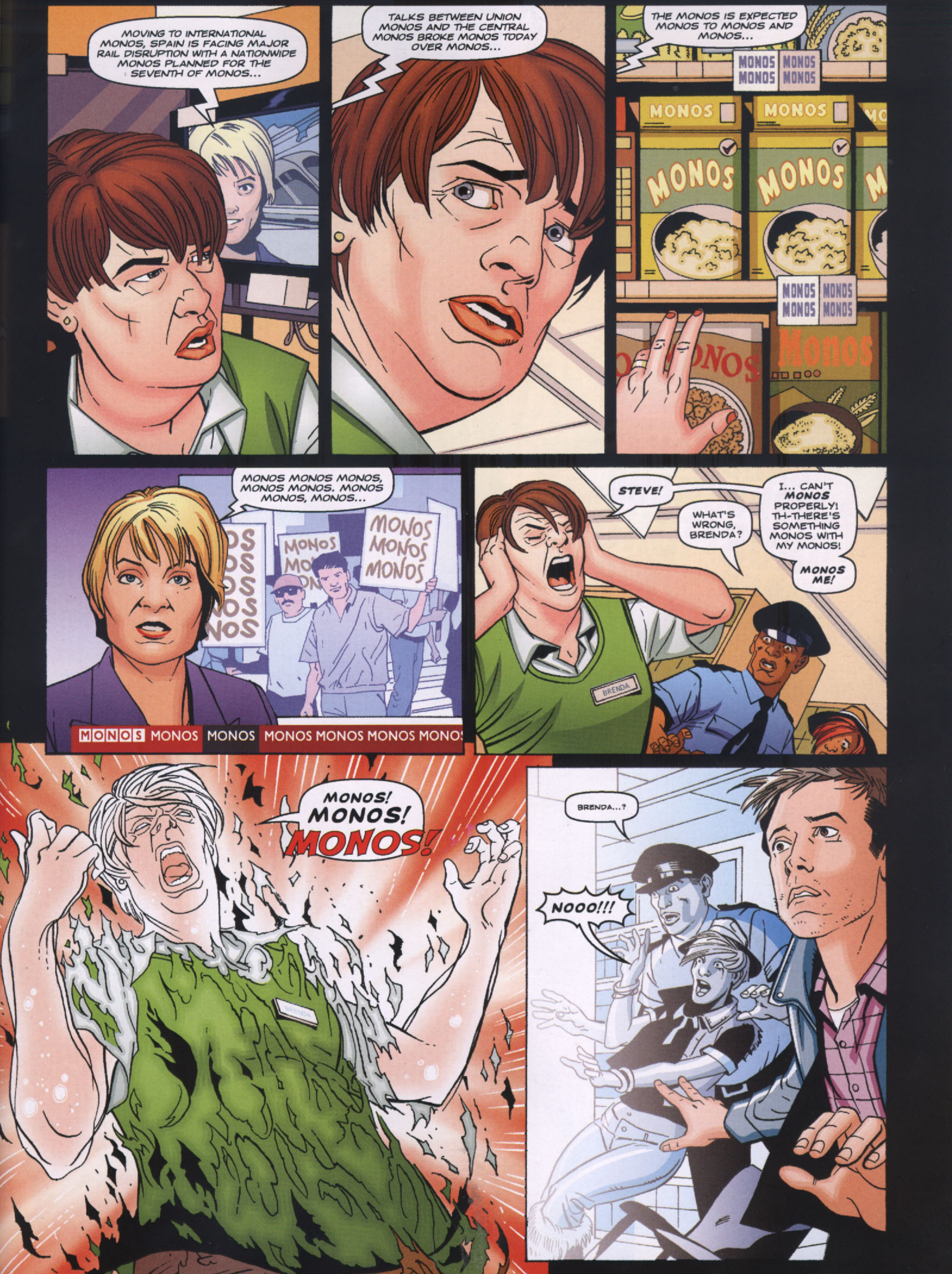

THUNK!
WHAT WAS THAT?
SOMETHING HIT THE ROOF...
OH! YOU M-M-MIGHT W-W-WANT TO HOLD ON TO SOMETHING...
WH-WH-WHAT'S HAPPENING?!
JJGGJJJGGGJGG
YAAAAAAH!
WHAT'S GOING ON?! IS IT AN EARTHQUAKE?!
UM... NO! QUICK QUESTION...
...DID ANYONE FANCY JOINING THE FLYING SQUAD?
THINK I'LL STRETCH MY LEGS.
WHAT ARE YOU DOING?! GET BACK INSIDE!
WHY? IS IT A LOT SAFER IN THERE?

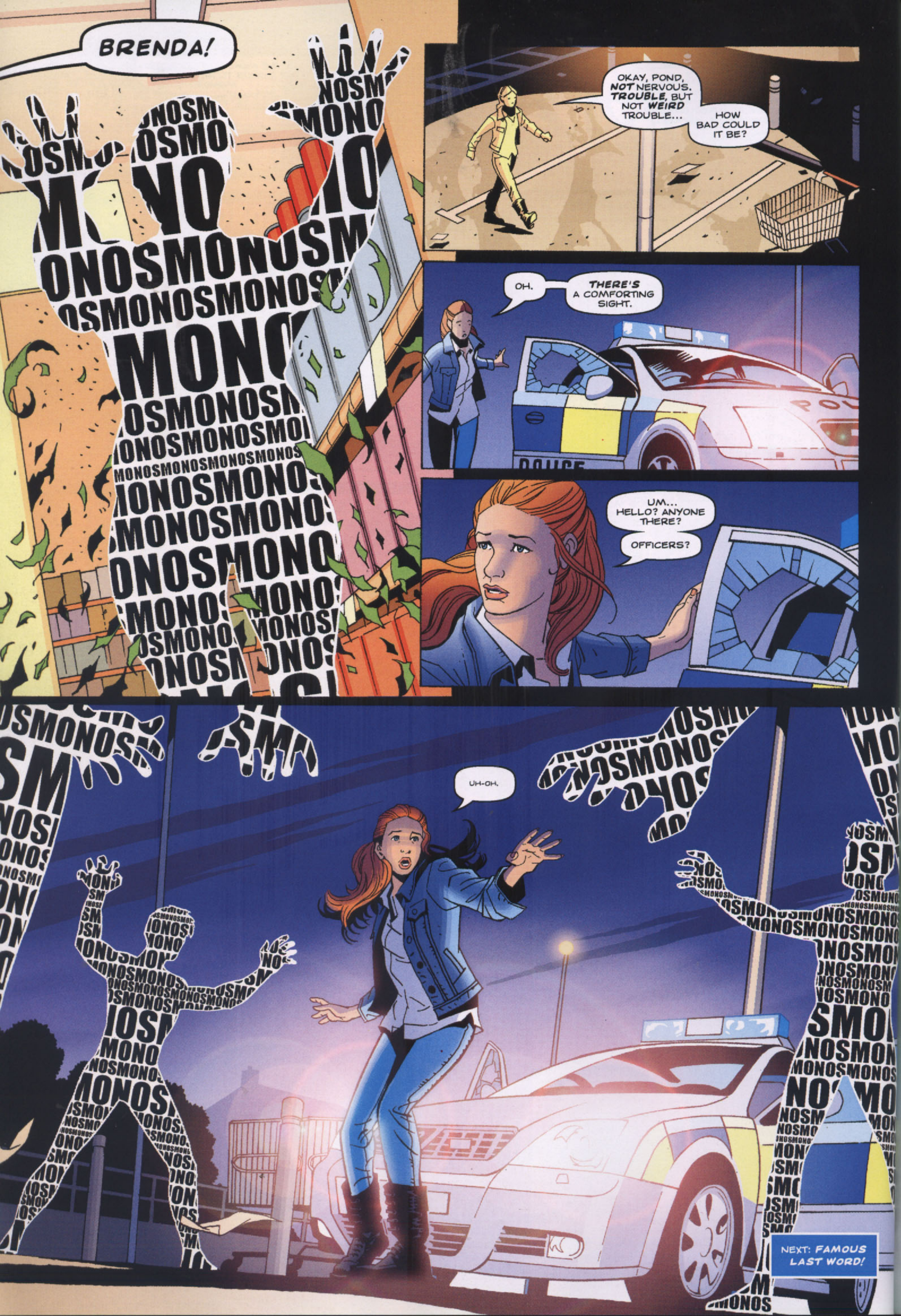

GOOD EVENING, YOU MUST BE MONOS! I'M THE DOCTOR. BIG FAN OF YOUR WORK, ESPECIALLY THE 'N'. AND BOTH 'O'S ARE GREAT TOO!
SO, FIRST TIME IN LONDON? DON'T MISS LES MIS, HAVEN'T CRIED SO MUCH SINCE MY TRIP TO SPINTHOZ WHICH I THOUGHT WAS A PLANET BUT TURNED OUT TO BE THE UNIVERSE'S BIGGEST ONION, AND DURING PEELING SEASON TOO...
SORRY, POSSIBLY BABBLING, I DO THAT SOMETIMES WHEN I GO VAN SURFING...
THIS IS A VERY NICE VAN, BY THE WAY, GOOD MILEAGE, DECENT BRAKES, PLEASANT UPHOLSTERY...
ANY CHANCE YOU COULD PUT IT BACK ON THE GROUND?
NO-NO-NO, WAIT...
SNAP
NOT LIKE THAAAAAT!
OH MY GOD! NO!!!
WAAAAH!


WHERE ARE YOU? WHERE ARE YOU?!
VREEE-VREEE-VREEE!
THERE YOU GO! COME ON, LITTLE FELLA, WAKE UP!
VREEE-VREEE-VREEE!
BREEEP!
I SAID WAAAAKE UP!!!
VREEE-VREEE-VREEE!


VWUMP
ANTI-GRAVITY LIMPET -- GOT IT WORKING AGAIN. NO PROBLEM, RELAX, BREATHE DEEPLY...
OH MY GOD! OH MY GOD!
THAT'S IT, I'M GONE!
I'M NOT GETTING PAID ENOUGH FOR THIS!
S-SORRY, GUV...
RUTH! TONY! OTHER BLOKE! WAIT! THE NIGHT IS YOUNG! LOTS MORE TO COME!
ET TU, BILL?
Y-YEAH.
WHATEVER THAT WAS -- I DON'T WANT ANY PART OF IT!
IT'S FUNNY, YOU DON'T STRIKE ME AS A MAN WHO BACKS AWAY FROM A FIGHT.
I'M JUST A COPPER, ALL RIGHT? MUGGERS, YOBS, CAR THIEVES -- THAT'S MY SPEED. THIS IS WAY OUT OF MY LEAGUE!
YOU KNOW WHAT I'M THINKING?
A METROPOLITAN DETECTIVE YOUR AGE, PULLING GRAFFITI DUTY AT 3 AM?
HE'S BEING PUNISHED. BUT NOT FOR BEING STUPID, 'COS HE'S CLEARLY NOT THAT. MAYBE HE RUBBED SOME OFFICIAL THE WRONG WAY, SPOKE UP WHEN HE SHOULD'VE KEPT QUIET?
MAYBE HE'D LIKE TO SHOW HIS BOSS WHAT HE'S REALLY CAPABLE OF?
YEAH. MAYBE HE WOULD.


HI, AMY? I MIGHT BE A BIT LATE AFTER ALL...
WHY?
I'M... NOT SURE.
THERE MIGHT BE SOME *TROUBLE*. BUT NOT "WEIRD" TROUBLE. IT'S PROBABLY *NOTHING*. JUST STAY IN THE TARDIS, OKAY?
½ PRICE
½ PRICE
RORY, ARE YOU DOING THAT THING WHERE YOU TRY TO KEEP ME SAFE BY LYING REALLY BADLY TO ME?
NO! IT'S *DEFINITELY* NOTHING. I'LL BE BACK SOON...
RIGHT, WE'RE ALL LOCKED UP AND THE POLICE'LL BE HERE IN A MINUTE. YOU'RE *SAFE*, LOVE, I PROMISE.
WHAT'S YOUR NAME, DARLING?
J-JUDY...
BRENDA
BUT YOU'RE *WRONG*. I'M NOT SAFE. N-NOT FROM *THEM*.
NO ONE IS.
POLICE PUBLIC CALL BOX
POLICE PUBLIC CALL BOX
SO THE BOY TELLS THE GIRL, "STAY IN THE TARDIS." WHAT DOES HE *THINK'S* GONNA HAPPEN...?
EUROPA ROAD SE15


MOVING TO INTERNATIONAL MONOS, SPAIN IS FACING MAJOR RAIL DISRUPTION WITH A NATIONWIDE MONOS PLANNED FOR THE SEVENTH OF MONOS...
TALKS BETWEEN UNION MONOS AND THE CENTRAL MONOS BROKE MONOS TODAY OVER MONOS...
THE MONOS IS EXPECTED MONOS TO MONOS AND MONOS...
MONOS MONOS MONOS MONOS
MONOS
MONOS
MONOS MONOS MONOS MONOS
Monos
MONOS MONOS MONOS, MONOS MONOS. MONOS MONOS, MONOS...
MONOS MONOS MONOS
MONOS MONOS MONOS MONOS MONOS MONOS MONOS
STEVE!
WHAT'S WRONG, BRENDA?
I... CAN'T MONOS PROPERLY! TH-THERE'S SOMETHING MONOS WITH MY MONOS!
MONOS ME!
BRENDA
MONOS! MONOS! MONOS!
BRENDA...?
NOOO!!!


BRENDA!
OKAY, POND, NOT NERVOUS. TROUBLE, BUT NOT WEIRD TROUBLE...
HOW BAD COULD IT BE?
OH.
THERE'S A COMFORTING SIGHT.
UM... HELLO? ANYONE THERE?
OFFICERS?
UH-OH.
NEXT: FAMOUS LAST WORD!

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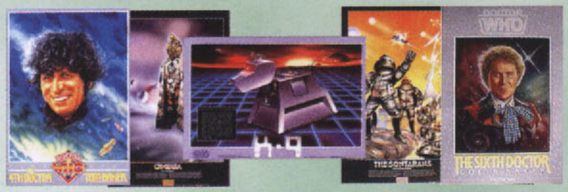

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THE FACT OF FICTION

THE TWIN DILEMMA

The Doctor has regenerated – and his sixth incarnation proves to be his most unpredictable, alien and colourful yet...

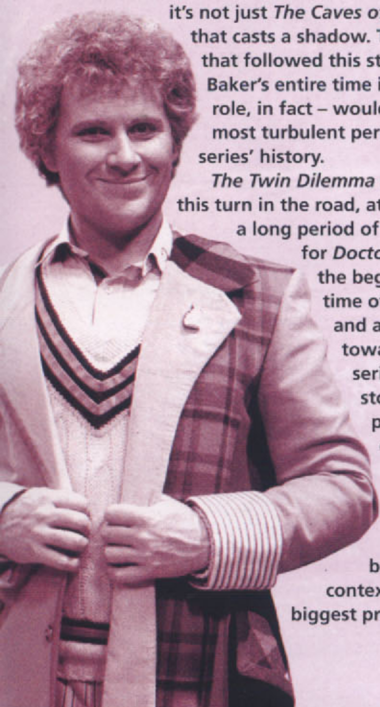
Feature by DAVID BAILEY

Sometimes, it's easy to forget about context when you're watching a *Doctor Who* story. You pull a DVD off the shelf and enjoy the story for what it is, not troubling yourself with thoughts of what came before or what happened after. Not so *The Twin Dilemma*. There is no story's context that is harder to ignore.

In 2009, when DWM polled its readers on what they thought of the 200 *Doctor Who* stories broadcast up to that point, *The Twin Dilemma* sat right down there at the bottom. And at the other end of the chart? The fan's number one story? Well, that would be *The Caves of Androzani* (1984) – the story that came right before it.

Is it possible that the quality of *Doctor Who* could shift so much in just one week? Ask anyone who was there to see it happen, and the answer would most likely be 'Yes'. *The Twin Dilemma*'s context is just that difficult to see beyond. For it's not just *The Caves of Androzani* that casts a shadow. The years that followed this story – Colin Baker's entire time in the title role, in fact – would be the most turbulent period in the series' history.

***The Twin Dilemma* sits right at this turn in the road, at the end of a long period of popularity for *Doctor Who* and the beginning of a time of confusion and antipathy towards the series. The story has problems – oh, does it ever have problems! – but it could just be that its context is the biggest problem of all.**



PART ONE
FIRST BROADCAST: 22 MARCH 1984

Professor Sylvest (Dennis Chinnery) is going out for the evening. His sulky twin sons Romulus (Gavin Conrad) and Remus (Andrew Conrad) give him grief about being abandoned for the night.

■ Director Peter Moffatt had found a number of possible twins for the roles, including a pair of girls he thought ideal – but Nathan-Turner put his foot down and demanded boys. (Perhaps the producer was all het up by writer Anthony Steven's description of the twins in the script: 'dark, extremely good looking, almost sexually so'. It's enough to make anyone tug at the collar of their Hawaiian shirt!) Moffatt's choices were subsequently severely limited, and it was only a last-minute suggestion from the Conrads' agent that saw them get the roles. Moffatt wasn't especially happy with the casting, nor with the boys' performances. '[They] have a confidence beyond their years which springs from a natural genius', the script says – but the Conrads could, at best, squeeze out 'mild petulance'.

■ Considering the Condrads', erm, limitations, wouldn't you change the characters' names? But no, 'Womulus' and 'Wemus' it is. The twins were named after figures from Roman legend, who had been suckled by a she-wolf (note: we never see Mrs Sylvest) before going on to found the great city of Rome.

■ The script is rather flattering to the twins' father: 'a serene, handsome, scholarly man of forty-five'. Sylvest was played by Dennis Chinnery, who was in his late 50s at the time of production. Chinnery was a *Doctor Who* veteran, having played Albert C Richardson in *The Chase* (1965) and Gharman in *Genesis of the Daleks* (1975) – two characters who both met their ends thanks to the Doctor's most famous foes.

■ According to the script, the story is set in the year 2300.

■ Eric Saward's novelisation expands greatly on this opening scene, describing the Sylvest family's Georgian terraced house, which stands in an unnamed metropolis. We also learn of Professor Archie Sylvest's visit to his therapist and his endless (and hugely sympathetic) fantasies about killing his children.

The titular twins with their 'scholarly' father.

The boys tell their father that they're going to "play Equations," and their father is horrified. But not horrified enough to stay in and stop them...

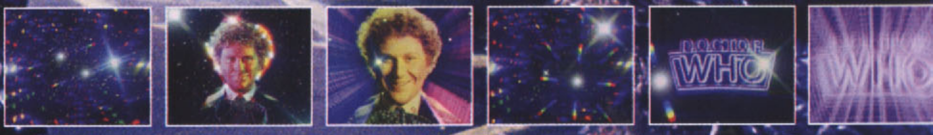
■ Sylvest cries, "I honestly believe that neither of you has the faintest idea of your real powers. Your mathematical skill could change events on a massive scale..." There are echoes here of ideas ►

ESSENTIAL INFO

■ This story is the début of Colin Baker's Sixth Doctor. Baker had previously appeared in *Doctor Who*, playing the Gallifreyan Commander Maxil in *Arc of Infinity* (1983) – during the recording of which he had made it clear he'd love to play the Doctor. Baker was subsequently invited to the wedding of Lynn Richards (that story's assistant floor manager), where he impressed the bride, series producer John Nathan-Turner and *Arc of Infinity*'s director Ron Jones enough for his name to be on the tip of everyone's tongue when thinking about casting the Sixth Doctor.

With Peter Davison's time on the show nearing its end,

> "Good heavens! You are rather hot tempered..."



Nathan-Turner approached Baker about taking over, and he gladly stepped in to the role.

■ With Nathan-Turner and script editor Eric Saward agreeing that they wanted their new star to arrive with a big, brash bang, the producer suggested they approach Anthony Steven to write the script. Nathan-Turner had worked with Steven on *All Creatures Great and Small* (Nathan-Turner was a production unit manager on the vets drama), and thought he had just the right handle on the 'sparkling dialogue' needed in the script. In July 1983, Steven was commissioned to start work on the story, then titled *A Stitch in Time* (later *A Switch in Time*). As time went on, Steven's revisions arrived later and later. Eventually, the writer was unable to complete rewrites due to illness, causing Saward to step in, heavily rewriting Parts Three and Four.

■ The story was directed by Peter Moffatt, who had directed many stories throughout Nathan-Turner's time as producer, including the previous year's 20th anniversary Special, *The Five Doctors* (1983). Production on *The Twin Dilemma* was squeezed both in terms of time (a scenery shifters' strike had delayed filming on *The Caves of Androzani*, cutting into time put aside for this story) and money (*The Twin Dilemma* came at the end of the year's production run, and was made using the last of that year's cash).

■ Sid Sutton and Terry Handley created a new title sequence (see above) for the Sixth Doctor by taking the 'starfield' titles – originally designed by Sutton and in use (with alterations to cover the switch from Fourth to Fifth Doctor) since *The Leisure Hive* (1980) – and re-filming them through a prism, to give them a multi-coloured, kaleidoscopic tunnel effect. Colin Baker's face was, of course, added too: it was producer John Nathan-Turner's suggestion to flip between two photos, giving us a smiling Doctor.

■ Part One pulled in 7.6 million viewers, but this had dropped to 6.3 million by Part Four. Still, the story's average of 7.1 million compares very well with *The Caves of Androzani*'s 7.3 million. The story's audience appreciation index average is 63 – again, not too shabby next to *Androzani*'s 66.

"Now you're not just saying that, John? You're *sure* this coat will suit me...?"

seen in *Logopolis* (1981), and perhaps even of the 'powers' demonstrated by former companion Adric in that story and its follow-up, *Castrovalva* (1982). The Logopolitans were able to make physical changes in the universe through the mathematical technique they called 'block transfer computation'; in *Castrovalva*, the Master kidnaps Adric and uses his mathematical skill to create a whole world to fool the newly regenerated Doctor. The actual 'science' behind the twins' powers is never investigated in this story, but the fact they can change the real world through mathematics is seemingly never in doubt. Their uniqueness is also key to the story, so perhaps they are the only humans ever known to be able to carry out block transfer computation?

In the TARDIS, the Doctor (Colin Baker) shows off his new self to his companion Peri (Nicola Bryant), who is comfortable with neither the idea nor the results of the Doctor's regenerative powers...

■ The Doctor describes regeneration as "a swift but volcanic experience" – words very fitting for how we will later see the Ninth and Tenth Doctor's regenerations. Script editor Eric Saward goes into greater detail in the novelisation of the story, explaining that a hormone called lindos is released to kickstart the regenerative process.

■ When Peri complains that this new Doctor isn't as "sweet" as the last, he gasps, "Sweet? Sweet? Sweet?" This is the first instance of one of the Sixth Doctor's habits: the outraged threefold repetition of a word or phrase. This carries on right through this incarnation: the Sixth Doctor's final words are "Carrot juice, carrot juice, carrot juice..."

The Doctor heads to the TARDIS wardrobe room to find some new threads. It is here that he has his first post-regenerative wobble...

■ On the rails of the wardrobe room hang, among other things, a pair of the Second Doctor's checked trousers, one of the Fourth Doctor's scarves, and costumes from *Snakedance* (1983) and *Revenge of the Cybermen* (1975). The Sixth Doctor tries on a fur coat that had been worn by the Second Doctor in *The Five Doctors*, and the Third Doctor's red velvet jacket from the same story (although it was mostly hidden from view beneath his cloak).

The Doctor quickly pulls himself together and reveals his new outfit to an appalled Peri.

■ There may be, in all the many words ever spoken about *Doctor Who* by the people who made it, no more considered, more honest, more *perfect* a sentence than the one you're about to read. Discussing the choice of outfit for the Sixth Doctor, some time after leaving his job as producer on the show, Nathan-Turner said this: "In the cold light of day, years after the event, I can say I think Colin's costume was something of a mistake." See the box out for more horror...

A man calling himself Professor Edgeworth (Maurice Denham) materialises suddenly in the twins' apartment. Letting them believe he is a theatrical conjuror, he hypnotises the boys and spirits them away...

■ As such a well-regarded veteran of stage and screen, Denham's casting (at Nathan-Turner's suggestion) came as something of a surprise to Peter Moffatt. But the actor seemed to get a bit of a taste for the series, later guest-starring in the BBC Radio *Doctor Who* serial, *The Paradise of Death* (1993). The script's rather optimistic character descriptions continue. Edgeworth is described as 'tall, ageless, handsome in a Machiavellian way'.

The Doctor admires his new clothes in the mirror, pinning a little cat badge to the lapel as a finishing touch.

■ The cat badge was Colin Baker's idea, and it was inspired by Rudyard Kipling's *The Cat that Walked by Himself*. In the story, the cat 'walked by himself, and all places were alike to him' – switching in 'times' for 'places', Baker viewed this line as something of a slogan for his Doctor.

■ The Doctor compares himself to Regency style icon Beau Brummell, widely regarded as the 'inventor' of the men's suit-and-tie combo still prevalent today, and was – ironically, in the circumstances – famous for popularising the use of understated colours and styles in men's fashion of the time.

A spaceship floats in the darkness of space. On board, a pair of Jocondans – bird-like humanoids – lock Romulus and Remus in a cell, while Edgeworth contacts their unseen leader Mestor (Edwin Richfield). He commands Edgeworth to take the twins to a safehouse on Titan Three, to throw any pursuers off their trail...

■ Jocondans? Jacondans? Take your pick! The closing credits give 'Jocondan' as the spelling, but contemporary BBC publicity material names their homeworld as Jaconda. Even the scripts aren't to be trusted: throughout, both spellings of the planet and its inhabitants are used. (At one point, it's even spelled differently within the same sentence.) For the sake of consistency here we'll be referring to the people as Jocondans, and the planet as Jaconda.

■ The avian nature of the Jocondans was not specified in the script; their look was developed during production, with make-up designer Denise Baron guiding their creation.

■ This is Richfield's second *Doctor Who* appearance. He played Captain Hart in *The Sea Devils* (1972).

The Doctor suddenly turns on Peri, lashing out and trying to throttle her!

■ Before his outburst, the Doctor considers taking Peri to the Eye of Orion, a favourite relaxation spot of the Fifth Doctor, which we saw briefly in *The Five Doctors* (1983).

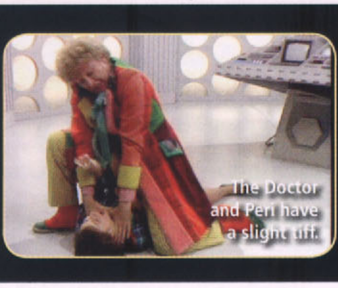
CLOTHES *DO* MAKETH THE MAN...

When first discussing what his Doctor should wear, Colin Baker angled for a sleek, smart black suit, but Nathan-Turner worried that it would be too similar to the Master's usual get-up. Instead, the producer wanted something a bit more striking, giving costume designer Pat Godfrey a simple brief: it should be Victorian looking, it must feature question marks (on the Doctor's shirt collars, where they'd been since *The Leisure Hive*) and it should be 'totally tasteless'. The story goes that Nathan-Turner pointed at his own Hawaiian shirt as an example of quite how little taste he wanted displayed in the costume. In a short documentary on the Doctor's costumes on the DVD of this story, Baker describes – possibly facetiously – how Godfrey scribbled a multi-coloured squiggle, almost as a joke, to which the producer responded, "Yes, that's it!" Whatever truly happened, Godfrey's first design was sent back for not being appalling enough, so she really ramped it up for the final version.

It's hard to argue against the commonly held view that the Sixth Doctor's costume was one of the worst in a string of bad decisions and bad circumstances that scuppered Colin Baker's time in the role. When his casting was announced, Baker rather boldly claimed that he wanted to beat Fourth Doctor, Tom Baker's seven-series run in the role, but looking back it seems that, from the very start, he was holding a losing ticket. The costume, his Doctor's post-regenerative behaviour, the début story itself – many would wonder how it could have been worse. It's very easy to imagine the thought processes behind the decisions made in *The Twin Dilemma*, and it's even possible to sympathise with them. After the Fifth Doctor had made a wet-lettuce début in *Castrovalva*, where he spent so much time either mumbling in a wheelchair or asleep in a box, Nathan-Turner was determined that the Sixth Doctor would arrive with a bang. The new Doctor's uncontrolled outbursts were Nathan-Turner's idea, but he was riffing off a conversation he'd had with Baker during the casting process. Baker wanted to highlight the Doctor's 'alien-ness', and the producer agreed – but, pushing it further, he wanted to make the Doctor like Mr Darcy from Jane Austen's *Pride and Prejudice*. Nathan-Turner wanted this new Doctor to be wild and unpredictable, magnetic but challenging, too. That he was still the same Doctor at heart – the trustworthy hero – would slowly be revealed throughout Baker's many years to come in the role.

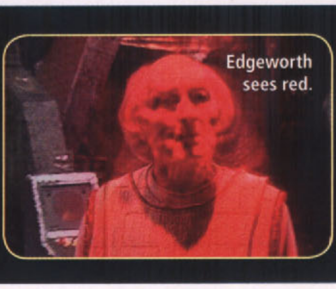
The following season, the Sixth Doctor's first full run, was criticised for being too violent; a criticism which brought the scrutiny of the execs at the BBC. Scrutiny led to panicked tampering, and tampering led to a temporary hiatus, followed by *The Trial of a Time Lord* (1986), and the eventual unceremonious sacking of Colin Baker after only two full series. So much for his promise to beat Tom Baker. Was this turbulent period of *Doctor Who*'s history all down to the choice of costume? Well, no, of course not – but it's hard not to see the scene in the wardrobe room, with everything it represents, as where it all started.

Professor Edgeworth surprises the twins with a "super trick!"



The Doctor and Peri have a slight tiff.

Fabian. May her bones rot!



Edgeworth sees red.

Get ready to transmat!

'The script rather optimistically describes Professor Edgeworth as "tall, ageless, handsome in a Machiavellian way."'

■ The Doctor is suspicious of Peri's name, likening it to that of an evil fairy. "One morn a peri at the gate / Of Eden stood disconsolate," he sneers at her. This is a quote from Thomas Moore's poem *Paradise and the Peri*, part of *Lalla Rookh*, his 1817 work based on stories from Persian mythology.

■ Peri reminds us that her name is "the diminutive of my proper name, Perpugilliam."

At his apartment, Sylvest finds that his sons are missing. He calls the Interplanetary Pursuit Squadron, where Commander Fabian (Helen Blatch) orders Captain Hugo Lang (Kevin McNally) to head up a team to find the boys.

■ The special nature of the Sylvest twins is again suggested here. Not only does their father have a hotline to Space CID, but Fabian drops everything to order the search. But there are few clues – beyond the suppositions made above – as to why the twins are so special or why they should be so 'famous' for their abilities.

■ Fabian was written as male in the scripts: 'He is the archetypal senior police officer... He is in a bad temper from being woken up.'

Appalled that his regeneration is spinning out of control, the Doctor decides to send himself into exile. He will become a hermit – and he chooses the desolate asteroid of Titan Three as his hermitage.

In the safehouse, Edgeworth is contacted by Mestor. Earth ships were closing on their location – they have been destroyed, but he's worried about the safehouse being exposed.

Outside, the Doctor and Peri explore the wreckage of an Earth ship. They find Hugo lying unconscious nearby and take him back to the TARDIS. While the Doctor and Peri argue about what to do, Hugo comes round and, assuming the Doctor is responsible for the destruction of his squadron, he pulls out a gun...

PART TWO

FIRST BROADCAST: 23 MARCH 1984

Hugo slumps back into unconsciousness. Peri finds Hugo's identification in his jacket.

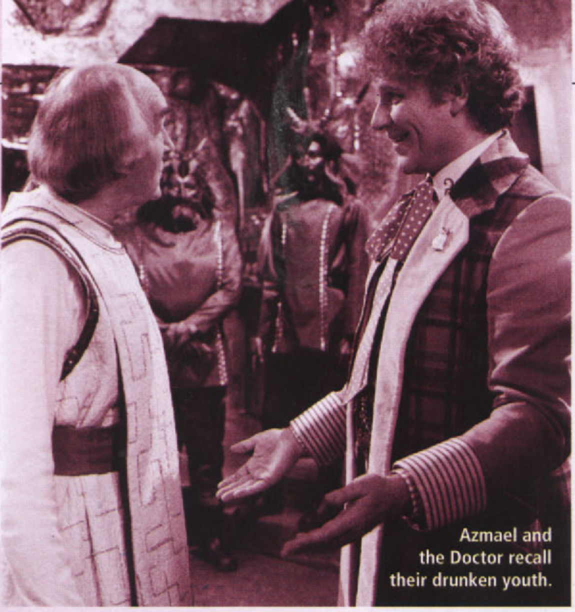
■ Peri, using the American pronunciation, refers to Hugo as a 'Lootenant'. The Doctor, on the other hand, gets Hugo's rank wrong throughout the story, calling him Sergeant and Corporal – these were ad libs added during recording.

In the safehouse's laboratory, Edgeworth orders the Jocondans to check their ship for damage, using the underground service tunnels to avoid the radiation on the surface. Romulus and Remus demand to know why they've been kidnapped, and Edgeworth tells them they are being taken to Jaconda. As he explains that the planet's "new master" requires their genius to further his plans, Mestor himself appears, a ghostly red image projected in front of a doorway. He threatens the boys with death if they refuse to obey...

■ The colours of Mestor's psychic powers were decided during post-production. Red symbolises communication, and green will later be used to show his destructive abilities.

Peri hides the power pack from Hugo's gun, while the Doctor tends to his wounds. He remembers how, when they found him, Hugo had mumbled something about "children" – the Doctor concludes that "children of great importance" have been "kidnapped by aliens."

■ This staggeringly accurate deductive leap is evidence of another early concept for the Sixth Doctor's character. Nathan-Turner and script editor Eric Saward took inspiration from famous literary detective Sherlock Holmes, deciding that the new Doctor would be able to make seemingly impossible logical deductions based on scant evidence. ►



Azmael and the Doctor recall their drunken youth.

◄ They examine the surface of Titan Three on the TARDIS scanner, and the Doctor spots a strange-looking mountain in the distance. He decides they should investigate…

■ There is disparity between the landscape seen on the scanner, which sits under a night sky, and the surface of Titan Three seen in broad daylight from the location filming. This was, of course, a production limitation: this story was made with the last pennies from Season 21's budget and night filming is expensive. The model work used on the scanner nailed the script's description of the asteroid, however: 'We can't see much because of the prevailing gloom. It would seem to be a place of frightful desolation. There is a wind-blown, foggy vapour adding to the obscurity.' For the location filming, the cast and crew headed to Springwell Quarry, near Rickmansworth in Hertfordshire.

■ Reassuring Peri about the radiation readings from outside, the Doctor says, "Brave heart, Tegan." Tegan was the last woman to travel with the Doctor, joining the crew in *Logopolis* and leaving a few weeks before this story, in *Resurrection of the Daleks* (1984).

■ Malcolm Clarke composed the incidental music for this story, as he had done for *Resurrection of the Daleks*. To emphasise the Sixth Doctor's muddled memory, he reused the music from Tegan's final scene underneath these lines.

As they trudge across the barren landscape, the Doctor and Peri find a metal door built into a rock face. Bravely, they enter…

■ As he marches, the Doctor quotes lines from Henry Wadsworth Longfellow's 1841 poem *Excelsior*. Shrugging off Peri's fears, the Doctor says, "Après nous, le Déluge." These words, which translate as 'after us, the Deluge', are attributed to Madame de Pompadour, of *The Girl in the Fireplace* (2006) fame. She is said to have spoken them to King Louis XV after the defeat of the French forces at the Battle of Rossbach in 1757. The saying is commonly used when the speaker doesn't really care about the consequences of their actions, as long as they're still alive.

The twins watch as Edgeworth transmits their first equations to Mestor. They are worried about their memory loss, as well as the devastation that could be wrought if their sums are misused.

Colin Baker gets an early taste of the glamour of filming *Doctor Who*.

'Dialogue suggests that Azmael's drunken night was shared with the Fourth Doctor…'

■ "If you transform all those equations into terms of power," they say, "you'll have enough energy there to generate a small sun." Once again, the idea of mathematics having a direct influence on the real world is emphasised.

Mestor announces to Edgeworth that the humans' search has been called off, and orders him to return at once to Jaconda. A tired Edgeworth steps into a chamber to 'revitalise'.

■ The cardboard cut-out of Edgeworth was created by this story's visual effects designer Stuart Brisdon. It's hard to find better proof of this story being made with the dog end of the year's budget.

The Doctor and Peri are captured by the Jocondans in the tunnels. They are marched into the laboratory, where the Doctor comes face to face with Edgeworth – or, as he knows him, his old friend, Azmael…

■ During this period of the series' history, long-time fan Ian Levine acted as an unofficial 'consultant' to the production team on matters of story and continuity. Levine suggested having the Doctor meet his old mentor from Gallifrey, the wise man who lived in the mountains, mentioned in *The Time Monster* (1972) and *State of Decay* (1980). Anthony Steven misinterpreted this intention, however, writing Azmael as simply a tutor from the Doctor's time in the Academy.

■ The Doctor says that he has "regenerated twice since our last meeting," meaning that Azmael's night of drunken debauchery in the fountain was shared, perhaps fittingly, with Tom Baker's Fourth Doctor. It's not clear why Azmael is using a pseudonym. But perhaps, if he knows the Doctor as well as is suggested, he realises that if the Doctor was to hear about an 'Azmael' kidnapping children and working with evil aliens, he would do everything he could to interfere.

■ In landmark Time Lord stories including *The War Games* (1969) and *The Deadly Assassin* (1976), we learn that Time Lords can instantly recognise each other, no matter whether they had regenerated since their last meeting. But this is not the case here for the Doctor and Azmael. Perhaps Mestor's psychic influence over Azmael's mind is 'clouding' this ability.

Azmael admits to the Doctor that he has abducted the twins, but he refuses to explain why. The Doctor is determined to help his old friend. As the Time Lords argue, one of the Jocondan soldiers, Noma (Barry Stanton) slips off to activate the safehouse's self-destruct device.

Azmael explains to the Doctor that he is "no longer the master of Jaconda", but that he will still do anything to save his people – and he cannot afford to let the Doctor interfere. He tells them they must remain in the safehouse, locked inside as prisoners…

■ A line was cut here which would have seen Azmael ordering Noma to close a series of metal blast doors to ensure the Doctor and Peri could not escape. "Seal the duct entrance," he was to have said, "and now the main entrance." It's possible this was removed to avoid having to spend money building the doors for this one, short sequence.

Meanwhile, Hugo has woken up. He enters the TARDIS wardrobe room, where he finds the power pack for his gun…

Azmael teleports himself, the twins and the Jocondan soldiers back to their ship, having scrambled the transmat so the Doctor cannot use it. The Doctor sets to work on breaking the combination lock that is keeping them trapped – but Peri spots the self-destruct device and realises they're going to run out of time.

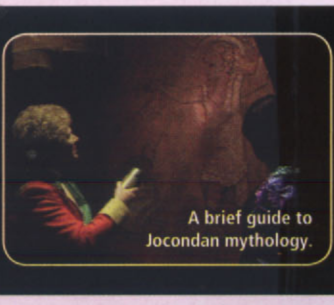
■ A short scene was cut here, showing Azmael and the Jocondans aboard their ship, preparing to depart.

■ The scene with the Doctor and Peri considering their escape was also shortened. The Doctor notices that the safehouse's domed roof is made of "vespasian quartz – clearer than glass and stronger than steel."

The Doctor reprograms Azmael's revitalising modulator, turning it into a quick-and-dirty time machine. He plans to send Peri ten seconds back in time. Peri steps into the chamber and vanishes, the Doctor intends to follow, using Peri's watch to time his departure. However, he is forced to guess when he discovers the watch is broken…

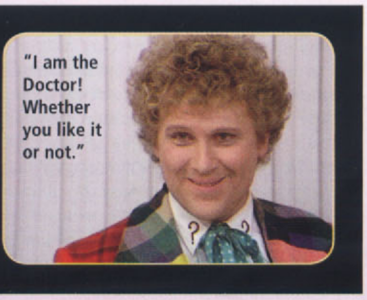
■ Peri finds herself not only back in time but also back inside the TARDIS. In this most illogical of stories, this is seemingly one of the most illogical moments – but there is a possible explanation. Way back in *The Time Monster*, the Doctor was cast adrift in the time vortex following a battle with his archenemy, the Master. He had to telepathically contact his companion Jo Grant, who was inside the TARDIS, so she could pull the vital lever that would bring him aboard and save his life. Perhaps – fearful of any similar situations arising in the future and aware that there might not always be a handy Jo to pull the lever – the Doctor reprogrammed

"How do you like your eggs?"



A brief guide to Jocondan mythology.

The Doctor finally finds his stash of slug pellets.



"I am the Doctor! Whether you like it or not."

Despite their best efforts, neither Peri nor Hugo would win 1984's 'Silliest Costume' award.

the TARDIS to automatically snatch nearby 'unprotected' time travellers from the vortex and put them safely inside the console room.

Peri materialises aboard the TARDIS. Hugo aims his gun at her but she ignores him. She has a bigger worry – where is the Doctor? She turns on the scanner and watches in horror as the safehouse explodes…

PART THREE

FIRST BROADCAST: 29 MARCH 1984

The Doctor materialises in the TARDIS – but he's arrived several seconds in the future, and finds himself alone. He fiddles with the controls, sending himself to the correct time, and is finally reunited with Peri. Frustrated and confused, Hugo demands answers – and the Doctor says they will find them on Jaconda…

■ To fix his predicament, all the Doctor needs to do is press a few buttons – perhaps further evidence that the TARDIS now has an in-built ability to shunt people around as necessary!

In the Jocondan throne room, a citizen is brought before Mestor, accused of stealing vegetables. Mestor sentences him to execution, carrying out the sentence himself, causing "death by embolism" with his psychic slug powers.

■ Despite the citizen's pleading, the script tells us 'it's going to be bubbles in the blood stream just the same'! The script describes Mestor emitting a 'supersonic note' and the citizen 'bathed in a greenish light'.

The TARDIS materialises on the devastated surface of Jaconda. The Doctor finds a sticky, silvery trail on the ground – a sign of the giant gastropods, "half-human, half-slug – part of Jocondan mythology." The Doctor guesses that they are responsible for Jaconda's current state and that "somewhere, somehow their seed survived, and now they have returned."

■ Gerrards Cross Sand and Gravel Pits in Buckinghamsire stood in for the surface of Jaconda. This location plays an important part in *Doctor Who*'s history: in both *The Tomb of the Cybermen* (1967) and *Attack of the Cybermen* (1985), it was used for scenes set on the Cybermen's adopted home world of Telos.

Approaching Jaconda, Azmael receives clearance from Jaconda Control to land…

■ The voice of Jaconda Control is an uncredited Colin Baker!

The Doctor moves the TARDIS into the tunnels underneath the Jocondan palace. The Doctor, Peri and Hugo set off to find the twins but, as they leave, they are stalked by a slug-like figure in the shadows…

■ Nathan-Turner was fond of causing playful panic in the media by dropping hints about radical changes he might make to the series. The idea of a female Doctor was one such hint, as was a story titled *The Doctor's Wife* that he scribbled on a strategically-placed note so it would be seen in a photo for the press. (As if there'd ever be a story called *that!*) In this scene, the Doctor gives the TARDIS a disapproving once-over, judging its police box exterior to be "Hideous! Absolutely hideous!" At the time, Nathan-Turner was spinning a line about a possible redesign of the TARDIS – the press dutifully regurgitated this, drenching it in good-humoured outrage. The Doctor's line here plays into this, as well as foreshadowing the events of *Attack of the Cybermen*, the opening story of the following season, in which the Doctor attempted to fix the malfunctioning chameleon circuit, turning the TARDIS into a cabinet, iron gates and a carnival pipe organ.

Azmael arrives on Jaconda and immediately takes the twins to the palace's laboratory, where they are met by Mestor's Chamberlain (Seymour Green). An adjacent room is lined with shelves, each full of large, white eggs…

■ In the script, the Chamberlain was a female character. Seymour Green does his very best with a limited number of lines – his character, more than most, suffered from the huge numbers of cuts to the final episode.

The Doctor, Peri and Hugo find some ancient cave paintings in the tunnels beneath the palace which reveal a 'creation myth' for the Gastropods. They hear the sound of approaching slugs and hide as a pair of the aliens shuffle by. When they're gone, Hugo steps out – getting his foot firmly stuck in their fresh trail of slime. He uses his gun on low power to melt the slime away.

■ This is the only scene in which more than one Gastropod is seen at the same time. In fact, four separate Gastropod costumes were made for the production – the two seen in this scene and two versions of Mestor's costume.

■ The stink left in the Gastropods' wake is compared to 'rotting vegetables' and 'rotting flesh'. Slugs found on earth will eat more or less anything ►

SPINNING AROUND

Mestor's plan – or rather, Azmael's plan – or rather, what Azmael *thinks* is Mestor's plan, but isn't really… All right, *the villainous plan* at the heart of *The Twin Dilemma* comes in for a lot of stick. It doesn't really play a central role in the story, is only exposed in the final episode, and doesn't have any impact beyond its threat – and when it's revealed, even a layman is going to narrow his eyes and think, "Surely that's not going to work…"

The core of it is this: Azmael wants to move two smaller, fertile outer planets into the same orbit as Joconda, to use them as "larders" for his devastated world. The Doctor contends that "three planets in the same orbit will exert enormous gravitational pressure on each other", but Azmael explains that "each planet will occupy the same space, but will be one Jocondan day ahead of the other".

But the Doctor sees another problem: "The outer planets are smaller. Place them where Joconda is, how long do you think they will last?" Azmael realises he's right: "Their orbit would rapidly decay and they'd crash into the sun."

Mestor has persuaded Azmael of the efficacy of the "larder planets" part of the scheme, but not let him know his true motive: Mestor *wants* the planets to tumble into the sun, to cause the explosion which will scatter his eggs and ensure the dominance of his race throughout the galaxy. The problem is, none of it makes a lick of sense. The closer a smaller planet gets to its sun, the more unstable its orbit? Our own solar system, with midget Mercury, rather disproves that point. But is there something else going on?

Remember, the planets aren't just moving in space. The original working titles for the story suggest that temporal trickery may have, at one time, played a much bigger role in the story. Mestor is using Azmael's Time Lord technology to make this three-planets-in-one mishmash. (Cut lines would have revealed that Mestor has Azmael's TARDIS, and there was an edited suggestion that Azmael's lab in the safe house contained Time Lord equipment.) And let's not forget the general fear in which the twins' ability is held. Just how dangerous is it for them to use their mathematical powers in the real world?

We can forgive Azmael's short-sightedness (his prime concern was the survival of his people), but perhaps it takes the Doctor's outsider viewpoint to see precisely how badly things could go. And, since the conversation was Time Lord to Time Lord, maybe the Doctor didn't need to spell it out; maybe all the talk of smaller planets and orbital decay is just hiding a subtext of "Don't you see? If you consider this *and everything else…*" All right, it's a stretch, but there absolutely is more going on here than just planetary ping-pong. Mestor isn't just moving the planets around. He is using quasi-magical maths to shift planets out of their orbit and out of sync with reality. Is it any wonder such a massive undertaking could create the kind of instability that could tear apart a star?

Mestor may be hairy and slimy, but at least he has more sensible shoes than the Doctor.

WHERE ELSE HAVE I SEEN...?

MAURICE DENHAM (1909-2002) Edgeworth/Azmael

Other TV appearances include: *Out of the World: Vanishing Act* (1962) as Edgar Brocklebank; *Danger Man: Someone Is Liable to Get Hurt* (1966) as Volos; *The Lotus Eaters* (1972-3) as Nestor Turton; *Return of the Saint: The Village That Sold Its Soul* (1978) as Prince Lorenzo; *The Professionals: Not a Very Civil Civil Servant* (1978) as Sir James Temple; *Sherlock Holmes: The Last Vampyre* (1993) as Reverend August Merridew. **Film appearances include:** *Night of the Demon* (1957) as Professor Henry Harrington; *The Day of the Jackal* (1973) as General Colbert; *84 Charing Cross Road* (1987) as George Martin.

EDWIN RICHFIELD (1921-1990) Mestor

Other *Doctor Who* appearances: *The Sea Devils* (1972) as Captain Hart. **Other TV appearances include:** *The Avengers: Girl on the Trapeze* (1961) as Stefan; *The Removal Men* (1962) as Bug Siegel; *The White Elephant* (1964) as Prof Thaddeus Lawrence; *Too Many Christmas Trees* (1965) as Dr Felix Teasel; *Dead Man's Treasure* (1967) as Alex; *All Done with Mirrors* (1968) as Timothy Barlow; *R3* (1964-5) as Mr Pomeroy; *Danger Man: Not So Jolly Roger* (1966) as Marco Janson; *Adam Adamant Lives!: The Survivors* (1967) as Singleton; *The Owl Service* (1969) as Clive Bradley; *UFO: Destruction* (1970) as Admiral Sheringham. **Film appearances include:** *Quatermass and the Pit* (1967) as Minister.

KEVIN McNALLY (1956-) Hugo Lang

Other TV appearances include: *I, Claudius* (1976) as Castor; *Dad* (1997-9) as Alan Hook; *Life on Mars* (2007) as Harry Woolf; *Downton Abbey* (2011) as Mr Bryant. **Film appearances include:** *The Spy Who Loved Me* (1977) as HMS Ranger crewman; *Pirates of the Caribbean: The Curse of the Black Pearl* (2003), *Dead Man's Chest* (2006), *At World's End* (2007) and *On Stranger Tides* (2011) as Joshamee Gibbs.

◄ in their path: living plants, dead plant matter, earthworms, carrion (even other dead slugs) and my hostas.

Azmael begs Mestor to stop monitoring his thoughts, as it disturbs his concentration. Azmael points out that his people's last hope lies with him carrying out the Gastropod's plan – given that, he is unlikely to betray Mestor. Reluctantly, Mestor agrees to the demand – as well as agreeing to remove Noma from his watchful guard in the laboratory.

■ "You control the minds of all my most faithful subjects," Azmael points out. Throughout the script, there were to be many more references to Mestor using the Jocondans as living, breathing CCTV devices. Saward decided to cut many of these lines in order to deemphasise Mestor's omniscience.

One Jocondan – Drak (Oliver Smith) – remains, determined to stay at Azmael's side, even if it costs him his life.

■ This brief exchange differs slightly in the original script. Azmael tells Drak that "my having Noma removed marks you as my friend." Drak replies, "I can cope with your friendship" - but Azmael warns him, "It may cost you your life."

Azmael finally reveals the plan to the twins. He wants to bring two smaller planets in Jaconda's solar system into orbit around Jaconda itself, "and then they will have the same atmospheres and climates – they will be the larders of Jaconda... All we lack is what you two possess: that mathematical delicacy that will stabilise those two planets in their new orbit."

■ Commence head-scratching! And if you think things don't make sense *now*, just you wait... The twins' reaction to Azmael's plan was much more detailed in the script. "He's mad," Remus said, with Romulus agreeing, "Quite mad." "Neurotic, psychotic," Remus continued; "And despotic," Romulus added. "You can't play with the universe as though it were a toy." The script called for Remus' next line to be delivered 'sinisterly': "That way lies death and disaster..."

The Doctor flies off the handle again, abandoning Peri and Hugo in the tunnels. Hugo frees his foot and he and Peri set off, but they are attacked by waiting Jocondan guards. Hugo is left for dead while Peri is dragged into the throne room. A furious Mestor demands that the guards find Hugo...

The Doctor charges into Azmael's lab. He's about to do his old friend a mischief before his sanity returns and he calms down. Azmael outlines Mestor's plan, and the appalled Doctor gasps, "One tiny error in your calculation, you'll blow a small hole in the universe."

■ The Doctor's disbelieving reaction was longer in the original script. "This is not a risk, Azmael," he said. "This is doomsday. Your sun is a dying sun. It will warm Jaconda for another fifty million years if you leave well alone. But do this awful thing, my friend, and your sun's no longer stable. It is going to explode. You are going to blow a small hole in the universe."

Hugo stumbles in, warning the Doctor that Peri has been captured. The Doctor wants to save her, but Drak holds him back. Azmael says he cannot risk the Doctor revealing his plan to Mestor – if need be, he will let Peri die...

PART FOUR

FIRST BROADCAST: 30 MARCH 1984

Noma searches Azmael's lab for Hugo – but he apprehends the Doctor instead. Brought before Mestor, the Doctor offers his assistance. The Chamberlain cautions Mestor not to trust him and gets a psychic blast for his troubles.

■ So begins a cavalcade of cuts to this episode: before he leaves Mestor, Noma wonders why he hasn't killed Peri. "It is my human ancestry," Mestor revealed in the original script. "I find her pleasing." Should that line have remained in the finished version, it would open a can of slugs: how did humanity (and presumably only one part of it, given the other humans we see in the story) evolve into *that*?; given that the story is set only a few centuries in our future, when did the Gastropods find the *time* to evolve?; and how do you square it with the story of the cave paintings? The easiest answer to all of this is that 'human' is mistakenly used in place of the vaguer 'humanoid', which would sit – sort of, mostly, if you squint – with what we already know.

■ The Doctor's first meeting with Mestor was also heavily trimmed. When Mestor cast doubt on his claims that he was a Time Lord, the Doctor would have proudly declared himself "a rather special Time Lord, at that!" To which, Mestor would have responded: "Hardly. You are sadly lacking in charisma."

■ Another cut line, at the end of the scene, would have had Mestor musing to himself, calling back to an earlier exchange in which he suspected Azmael of treachery: "Well, well. No treason without fellow conspirators. Isn't that what you told me, Azmael?"

The Chamberlain reveals to Mestor everything that Azmael has told him about the Doctor. Mestor orders the Chamberlain and his guards to find the TARDIS.

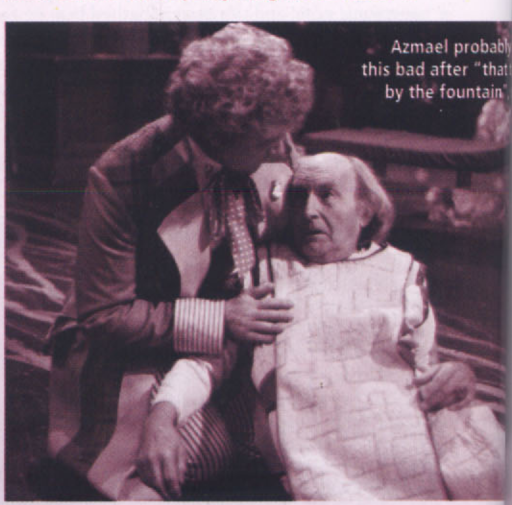
■ This scene was heavily cut, with the poor Chamberlain being the main victim. It started with Mestor chuckling away to himself, delighted at the way his plans are unfolding. The fawning Chamberlain asks, "May I be permitted to enquire what has happened?" On Mestor's refusal, the Chamberlain bows, scrapes and says, "How right you are. What business is it of mine to enquire what amuses the great Lord Mestor?"

■ You can still see the vestiges of the Chamberlain's character in the finished episodes, but it is a shame that the editing should have seen so much comedy cut from the story. After he is ordered to find the TARDIS, a cut scene would have seen the Chamberlain complaining: "Why do I always get the dirty jobs? [One of the guards sniggers.] It's all right for you. I'm a royal chamberlain, not an errand boy." At this, Mestor would have telepathically told him, "You are what I command you to be!" Then back to the fawning: "Of course, master. I was only joking."

Having been marched back to the lab, the Doctor examines the details of Azmael's plan...

■ We examine Azmael's plan in detail in the box out on page 57. Please proceed with caution.

Azmael lets the Doctor into the incubation chamber, which is full of thousands of Gastropod eggs. The Doctor tries to cut into one of the strangely tough eggs with a laser cutter – he fails, but the Gastropod young inside reacts to



Azmael probabl
this bad after "that
by the fountain

The Chamberlain was disappointed to find that he came second in Peri's affections to Hugo.

'The original climax of the story would have revealed that an unknown alien energy being was actually controlling Mestor...'

the laser's heat. The Doctor realises it needs a much greater source of heat to fully come to life.

Now, the Doctor realises Mestor's plan. The eggs are designed to survive the detonation of the Jocondan sun, using the heat of the explosion to bring them to life and its force to scatter them throughout the universe, to conquer and consume any worlds on which they land...

■ In a long sequence cut from the final episode, Azmael would have questioned the wisdom of the Doctor's determination to foil Mestor's plans, to which he would have responded: "Wise? Wisdom? I am a renegade Time Lord who travels in the TARDIS with a motley selection of alien companions. Is that wisdom? Of course it isn't. What do I know about wisdom? I should have stayed on Gallifrey, in the warm, in my workshop. I could have been Lord President by now. What am I saying? I *am* Lord President! I must go home. Too long have I resisted my responsibilities. Too long have I been out in the cold..." (The Doctor became Lord President of Gallifrey first in *The Invasion of Time* (1978), and then again in *The Five Doctors* (1983). On both occasions, he evaded his responsibilities as soon as he possibly could.)

Drak, his mind burnt out by being used as Mestor's psychic spy, collapses to the floor, dead. Azmael realises that Mestor will have heard every word of their treachery. The Doctor tells Hugo to get Peri and the twins back to the TARDIS, while he and Azmael head off to confront Mestor. Before he leaves, the Doctor grabs two flasks of liquid from one of the lab tables...

■ A cut from earlier in the episode would have seen the Doctor, furious that Peri might be dead at the hands of Mestor, contemplate throwing a flask of this acid at the eggs. "Then, I shall destroy his kind," he would have shouted, a tad bloodthirstily.

Facing Mestor, the Doctor tries to distract him with a pompous talking-to before throwing the flask of acid at the throne. But it's no good: Mestor is protected by a psychic force field and the liquid is vaporised before it can do any damage.

■ Two short scenes leading up to this one were cut. They both focused on Mestor's preparation for his confrontation with the Time Lords: first, Mestor orders the corridors of the palace cleared of guards, easing their passage to the throne room, and then he would have similarly ordered the guards to leave the throne room itself.

■ The opening of this scene was also trimmed. Azmael was to have warned the Doctor: "I really think you're underestimating Mestor." After discussing the Gastropod's powers, the Doctor reassures Azmael. "You know, since my regeneration, I feel much more confident," he says. "It surprises me I hung on to my former self for so long. I was too agreeable. Too self-effacing. And far too tolerant. I mean, I am a Time Lord. I deserve respect. I'm really sick to death of grovelling."

Noma finds the escaping humans and a fire-fight ensues. Space hero Hugo is victorious, and Noma is taken hostage. In the throne room, Mestor reacts with rising panic to Noma's defeat. The Doctor presses the advantage, gloating that Mestor's plan is falling apart.

■ More lines were cut from this scene. Mestor wonders if "perhaps [Hugo] will revenge your death" - to which the Doctor, eager to stay alive, replies, "Well, I wouldn't want to over-tax him. He has had a busy day."

But the slug has one more card up his... mouth-foot. He plans to take over the Doctor's mind – and he demonstrates this ability by seizing control of Azmael.

■ A cut line would have seen Mestor claim, as part of his threat to occupy Azmael's mind, that "Azmael has seen me do this before." This line is doubly interesting when you consider the changes that were made to the very end of the story. Who is the 'me' in question? Could it actually be the alien intelligence controlling Mestor in the original version of the story?

For a while, Mestor has Azmael in his grasp, but it soon slips. "He's weakening," Azmael says, struggling against the pain. "I cannot contain him for long!"

■ "We must mind-link," says the Doctor. "Together we can destroy him!" This 'mind-link' is presumably a similar telepathic congress to the one seen in *The Three Doctors* (1972-3) and *The Five Doctors* (1983), when the Doctor and his previous incarnations join minds to exchange information.

Azmael refuses the Doctor's plan, afraid of Mestor consuming the Doctor's mind. Instead, he tells the Doctor to destroy Mestor's body so that he cannot return to it. The Doctor whips out another flask of acid and flings it at the now unprotected throne. Mestor's body quickly rots away...

■ Finding it to be rather distasteful, Peter Moffatt cut much of the footage of Mestor dissolving in the final edit.

Azmael fights Mestor's consciousness, the battle wreaking havoc on the elderly Time Lord's body. He wins by initiating his regeneration which expels Mestor's essence as a black swirl of energy. But, having already used up all his alloted regenerations, Azmael pays a heavy price...

■ As first written, the original climax of the story would have featured the revelation that an unknown alien energy being was actually controlling Mestor. It is possible that the idea of the 'black smoke' seen here is a relic of this original intention. This first ending, however, didn't last beyond the early drafts after Moffatt took one look at the final confrontation - which would have taken place in outer space - and told Nathan-Turner, "This is just impossible. We can't do this with the effects we've got."

After his earlier explanation that he had used up all his regenerations, Azmael's death remains the only 'natural', final, that's-yer-lot, on-screen death of a Time Lord that we have seen.

The Doctor prepares to leave, but Hugo says he wants to stay and help the Jocondans rebuild their world. Peri hustles the twins into the TARDIS, then wishes Hugo luck before they all depart.

■ In a cut scene preceding this, the Chamberlain would have tried to barter his way off the planet. "Six million," he would have offered, "and you're taking the clothing from my mother's back."

Peri admonishes the rude Doctor, complaining that he didn't even say goodbye to Hugo. *He snaps* back that he is an alien, and his manners are similarly alien. "I am the Doctor," he announces, "whether you like it or not."

■ More trims, even to this final scene! The Doctor refuses to accept Peri's complaints: "I happen to like Jaconda and intend to return one day. What is the point of saying goodbye if I'll see him again?" Peri asks him, "Are you upset by Azmael's death?", to which the Doctor curtly replies, "Not as you would understand it." And that final line had one significant word snipped out. It originally read: "I am the *new* Doctor, whether you like it or not!" DWM

FURTHER INFO

DVD

COMPANY 2|entertain
YEAR 2009
CAT NO BBCDVD 2598
AVAILABILITY Out now

VHS

COMPANY BBC Video
YEAR 1992
CAT NO BBCV 4783
AVAILABILITY Deleted

NOVEL

COMPANY Target Books
YEAR 1985
BOOK NO 103
AUTHOR Eric Saward
AVAILABILITY Out of print

AUDIO BOOK

COMPANY AudioGO
YEAR 2012
READ BY Colin Baker
AVAILABILITY Out now

A BATTLE OF WITS...

There will be no two-part stories for the Doctor in the new series! What do friendly rivals Johnny and Toby make of this?

Back in the day a *Doctor Who* story could last *fourteen weeks!* Are multi-part stories best? Or are individual episodes the way to go?

DOCTOR WHO WEEKLY

JOHNNY CANDON SAYS:

I've mentioned my childhood (now just childish) friend Dan Cullen in these pages before. He was the one I first became pals with when in 1988 he mentioned he had enjoyed the first part of *Remembrance of the Daleks*, and who in 2003 showed me the newspaper story confirming that *Doctor Who* was actually coming back. For real!

Dan is one of those lovely friends that takes great pleasure in nit-picking and criticising *Doctor Who*. This isn't because he doesn't like it, it's because he can see how much it winds me up. What's more fun than seeing me rolling my eyes and struggling to maintain composure before screaming "I'm not falling for it this time! You'll not make me angry with your stupid games! Who was it who *actually* borrowed my *Talons of Weng-Chiang* script book and LOST IT?! Eh? You, Dan! YOU!!!" as Dan's latest girlfriend mumbles "Soooo... my round. Same again everyone?"

Dan's latest brilliant thing is to call me up at the precise moment the first part of a two-part story has finished and say, "Pfff... Wouldn't have wasted my time if I'd known it was to be continued next week. How am I meant to remember to watch that?" I know, I know. After reading that just now you're thinking 'Idiot' so loudly that I can actually hear it. But annoyingly, there is a consensus among TV folk that audiences in fact don't generally *like* episodic television anymore. It's felt the best the feeble-minded viewing public can manage is something shown in two parts on consecutive evenings and that the rest of the time they can just dip in and out of the soaps when they can manage and hopefully remember to feed themselves.

Obviously in the past (remember the past? It's the only thing I can get nostalgic about these days) in the days before video, DVD recorders, iPlayer and cable channels with almost instantaneous repeats, the only way to see your favourite show was to basically sit down when it was on and watch it. Missed it? Tough. Hopefully it'll be repeated at some point in your lifetime. Now? Click a button and it's there waving at you. The way we watch television has changed. I will do my utmost to see a new episode of *Doctor Who* as it's being broadcast, but if circumstances conspire against me – it's someone's stupid birthday, I've to go to a stupid wedding, the building I'm in is a bit too much on stupid fire – then I'll relent and watch it later. There can be no argument against multi-part stories. Sure, I'm all for a quick drop in, run around and back to the TARDIS story like everyone else but two or (whisper it) three-part stories give a story and its characters time and space to breathe and come to life. Look at *Utopia/The Sound of Drums/Last of the Time Lords*. An epic rollercoaster of a story set everywhere from a colony of the last humans at the end of the universe to Number 10 Downing Street. Try telling that in 45 minutes!

We live in the box-set age. Television phenomenons like *24* and *The Wire* have shown that a single story can be savoured over many parts, be told at its own pace and with a respect for the attention span of its audience. People actually wait until series have finished before settling down to enjoy them as a whole. The first episodes are like the opening chapters of a novel, taking time to set the scene and establish characters. Without multi-part stories we'd have no *Genesis of the Daleks*, no *Seeds of Doom*, no... well, pretty much no twentieth-century *Doctor Who* at all. TV audiences are more savvy in how they watch, and technology facilitates their choice making it easier than ever. *Doctor Who* does crash-bang-wallop better than anyone, but it has also always given us some of the most memorable characters and places ever created for television. All it needs is the right amount of room to keep doing that. Sure, a single 45 minute story can give us something fantastic like *Blink*. The danger in doing it every week is that it'll become blink and you'll miss it.

"A 1000-year war? Well this isn't going to be sorted overnight."

'*Doctor Who* has given us some of the most memorable characters created for TV. It needs room to do that...'

"Go and have a chat with everyone in the world, and I'll meet you back here in 45 minutes."

DOCTOR WHO NIGHT

TOBY HADOKE SAYS:

A stark reality of modern television is that it isn't reliant on the episodic adventures to bring audiences back every week. A sad fact perhaps, but not one that is indicative of the fall of civilisation or the end of quality programming as we know it (that'll be *Britain's Got Talent*). Creatives will simply have to try other things to keep their audiences loyal. Now, my instinct tells me that two-parters allow more room for characters to breathe and for intricate plotting, but I'm not sure my experience does. I know Sally Sparrow and Charles Dickens far better than anyone in *The Rebel Flesh/The Almost People*. *Turn Left* and *Midnight* are far more complex than *Daleks in Manhattan/Evolution of the Daleks* or *The Sontaran Stratagem/The Poison Sky*. It's all about what you do with your time (I'm obliged at this point to add that length isn't everything... and that that was bound to pop up somewhere. Sigh).

Next week: something else!

I too am tired of TV executives assuming that audiences are stupid. That's not a criticism you could make of the current regime in charge of *Doctor Who* though. The arc storylines threaded through the length of entire seasons have been complex and rewarding for those that like to enjoy an ongoing narrative, while concurrently, the casual viewer has been able to absorb self-contained adventures. To advocate solo-episode adventures isn't to excise any season-wide threads nor is it to underestimate the audience's intelligence.

And so we might lose the odd cliffhanger. Everyone loves a cliffhanger (except the one at the end of Part One of *Dragonfire*). We remember the cliffhangers (even Part One of *Dragonfire*, if not for the right reasons). Of course we do – they are placed at the end deliberately because they were memorable moments: stakes upped, plot advanced, shocks unleashed. In a multi-parter, you put your most exciting moments at the cliffhanger (unless you're making Part One of *Dragonfire*). Not having a cliffhanger doesn't mean such memorable moments will never happen again, it's just that we won't have to wait a week to see what happens next. And who knows, you might be dead in a week. What'd be worse than dying? Dying and not having the answer to the question 'How did he get out of that?' (or in the case of *Dragonfire*, 'What the bloody hell is he doing?'), that's what.

When the series returned in 2005, to my surprise, the 'Next Time' trailers subsumed the traditional plot-based hook, and very effectively: the Daleks trundling into the teaser at the end of *Boom Town* stick in my mind more than the cliffhangers that year. In a self-contained story, you get plot satisfaction that week – a digestible treat, enjoyed as a satisfying whole. And in place of the traditional cliffhanger you get a tantalising taste of what is coming up: wholly new and as yet unseen pleasures to fire the imagination.

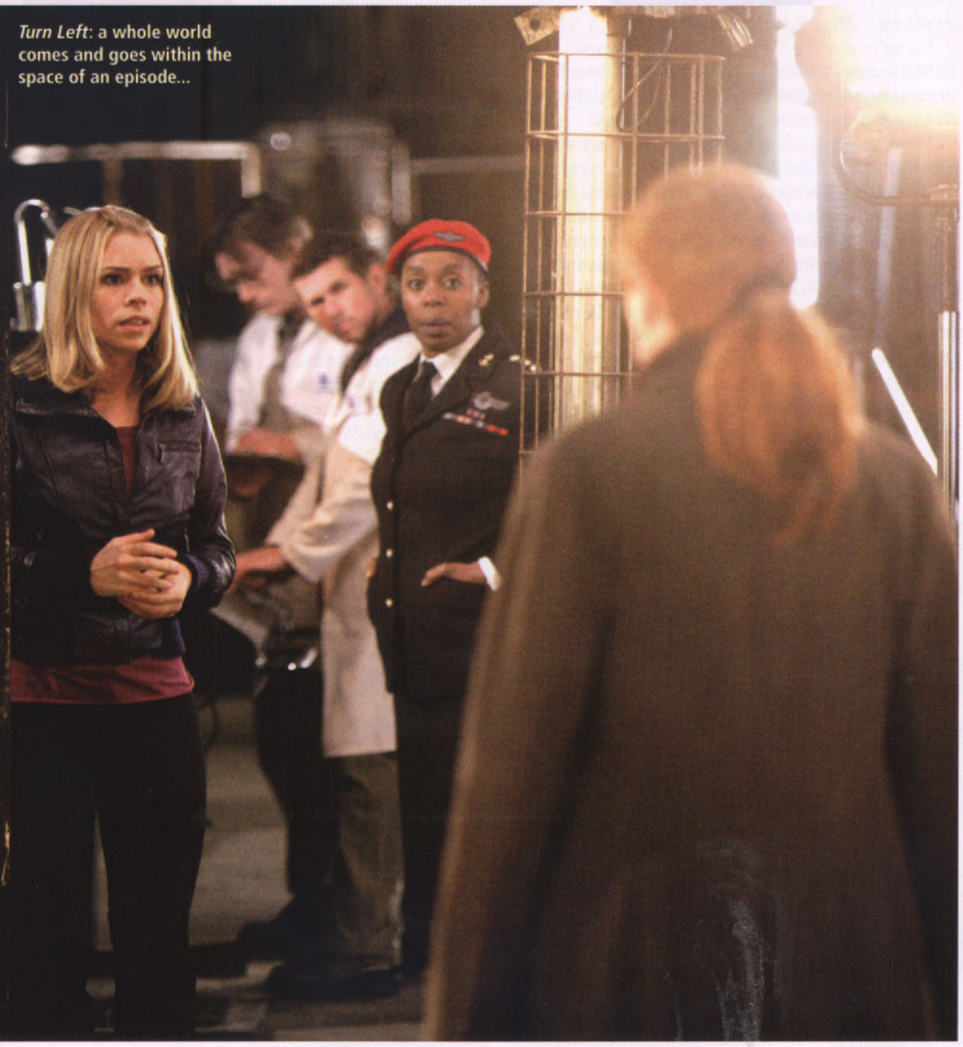
Sally Sparrow: fast worker!

> **'Compress all that skill into 42 minutes and you've got pure concentrated entertainment...'**

A common mistake in feedback for these articles is that when we postulate something, some readers think that we're advocating that, and only that, forever! I am not saying we must *never* have a multi-part story again, but rather, why not have a year without them? Like we've occasionally had a year that has an umbrella theme (Season 16), a heavier arc (last year), or is entirely set on Earth (Season Seven). *Doctor Who* thrives on experimentation. We never know, we might just like the result.

When I was growing up, I genuinely thought that all *Doctor Who* stories were four-parters, because that's what I was used to. Did I then hate *The Seeds of Doom* when I first saw it? Of course not! Audience expectation changing isn't always a bad thing, and telling a good, smart story with economy is sometimes just as clever as doing it with epic grandeur. There have been some classic multi-part *Doctor Who* stories, but that is because they were brilliantly-written, brilliantly-directed and brilliantly-acted. Compress all that skill into 42 minutes, and you've got a power pill of pure, concentrated entertainment.

Oh, time's up. I wanted to end on a dramatic note... Um... I know, I'll inexplicably climb down this sheer ice ravine, that'll work. See you next time? DWM


Turn Left: a whole world comes and goes within the space of an episode...

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? No! You can't say both! Which works best for you? One complete story per week? Or a tale that unfolds over two weeks or more? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 444 we asked your wives, husbands, boyfriends and girlfriends if they liked settling down for a bit of *The Creature from the Pit* with you, or whether they just let you get on with it on your own. Happily, most of them seem more than happy to humour us dafties!

YOU WILL BE LIKE UZZZZ...	78%
THOSE OF THE NOT-WE	22%

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 713 – THE GIRL IN THE FIREPLACE

FRENCH KISS!

Lover. Fighter. Inventor of the banana dacquiri. What will the Time Team make of the Doctor's engagement with Madame de Pompadour?

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

"Are you sure this will work?" asks Emma, peering at the large, rectangular shape in front of her.

"Of course," says Will, cheerfully. "I've got it all worked out."

Michael is not convinced.

"I'm not convinced," he says. "It's all a bit modern for me."

Will sighs. "Oh come on – it's only an iMac with a webcam, not a spatio-temporal hyperlink."

Will presses a few buttons, and suddenly a familiar face looms large on the screen. "Ah, there you are," says Chris. "I seem to be stuck up here."

Chris, you see, has recently relocated to Salford to work at the BBC's glamorous new base there, and the rest of the Team are in London. But, thanks to the miracles of modern technology, he is able to keep a First Doctor-style eye on proceedings via a webcam that Will has pointed at the telly.

"Can you all hear me then?" hollers Chris from his northern lair. "Loud and clear!" says Emma. "We can mute him if he keeps shouting like that, can't we?" she hisses to Michael. "Oh yes," he assures her.

"Nice house. I'd like a house like that," says an admiring Will as we catch our first glimpse of Palace of Versailles. Inside, a crowd of well-dressed French people are having a devil of a time as mysterious, whirring figures chase them through the ornate rooms.

"So it was the French who started flash mobs?" chuckles Emma. "Seriously though, that clockwork sounded ominous." Chris is frustrated that he can't see the nature of the threat. "What the hell are they running away from? The pre-titles sequences are getting better and better," he declares.

"That's a very dramatic opening, right into the middle of the story," says Michael.

"It's a bit of a weird intro, though – a posh woman shouting into a fireplace for the Doctor? I'll go with it," adds Will, as the title sequence crashes in.

"It's a very odd title, isn't it?" says Michael. "*The Girl in the Fireplace*. Very specific and yet kind of abstract at the same time."

A caption tells us that it's 3000 years after the events of the pre-credits scene, and one member of the TARDIS crew is very excited to get a glimpse of the future. "Mickey seems delighted to have landed on a spaceship for his first trip," says Michael, "even though it's a much more rubbish spaceship than the TARDIS itself!"

"I know we've already lived through Rose's story," adds Chris, "but it would have been nice to witness Mickey's discovery of the universe in full. Noel Clarke really makes those few lines count."

Michael, as usual, has noticed something is amiss. "Hang on – if no time has passed between *School Reunion* and this story, who has done Rose's hair?" he demands. "I think Barbara Wright would approve, mind – although she'd probably suggest going even bigger with it."

"This deserted ship is spooky," says Will. "The complete absence of life is just as sinister as rampaging monsters. Mind you, if there's a Sunday roast on board, I want to go there. I'm starving – can we eat yet?" The others all ssshhh him.

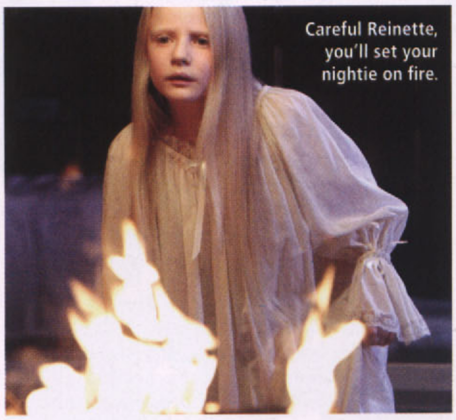
So, we've met the 'Girl', we've caught up with the TARDIS crew – what else? "Ah, there's the fireplace!" shouts Michael. "I like this contrast of the eighteenth century and the spaceship. Very *Doctor Who*."

"They've been doing the amalgamation of old and new really well so far this series," agrees Emma.

"Reinette doesn't sound very French – why does the TARDIS translate everything into English except the word 'Monsieur'?" wonders Will. "I'd love it if the circuits translated all French people into Officer Crabtree from *'Allo 'Allo!*"

Emma is too enchanted by the image of the Doctor chatting across dimensions to worry about Reinette's accent. "This is one of my favourite elements of *Doctor Who*, when it really makes use of time. Especially when it turns out to be weeks later when he eventually goes through," she says.

The Doctor has by now hopped onto the fireplace, which revolves in a pleasing manner to transport any passengers between time periods. "That's a lovely recreation of Paris outside the window," says Will, as the Doctor takes a peek out of Reinette's bedroom window.


Careful Reinette, you'll set your nightie on fire.

"I just *adore* that shot. Lovely use of CGI almost thrown away casually. Now that's confidence!" adds Michael. But what's making that noise?

"The writer, Steven Moffat, wrote a similar 'creepy sound' scene in *The Empty Child* – but having the Doctor notice the ticking is very nicely done," says Emma. "He really carries the tension here. Clockwork Robots are the perfect contrast from the fleshy Krillitanes from the last episode too."

Clockwork Robots, you say? Yes, these creepy contraptions have been sneaking in to Reinette's room to scan her brain – but why?

"The Clockwork Man is creepy too, and his clockwork head is cool," says Will. The Doctor has whipped off the robot's wig and mask, to reveal a complex glass head, crammed full of ticking cogs.

"Wow, that looks brilliant!" says Emma. "These Clockwork Robots are fast becoming one of my favourite monsters."

The Doctor zips back to Reinette's time once more, leaving his companions on the ship.

"It's good to see Rose and Mickey having fun together," says Will.

"I think this is the first time we've seen them actually enjoy each other's company," agrees Emma. "Maybe because they haven't been on equal footing since way back in *Rose*?"

There's a surprise waiting back in Reinette's room. She's all grown up! And a bit saucy! And the Doctor seems to like it!

"Blimey, he's pretty much ogling her," tuts Michael.

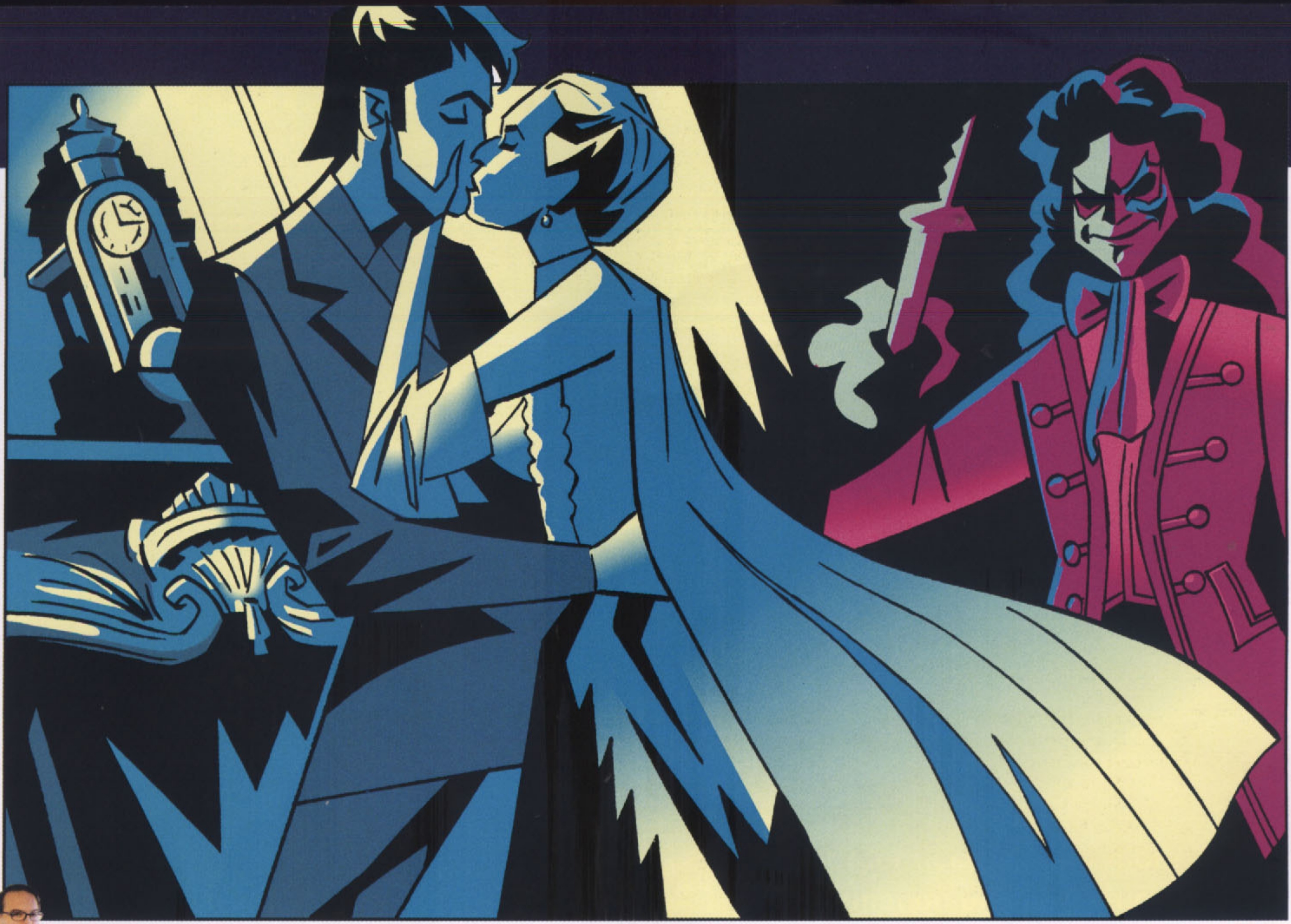
"She just grabbed him and snogged his face off?!" gasps Will. "That's a bit forward! Then again, she *is* French."

Mickey and Rose have made a gruesome discovery back on the ship. "The eye-cam is cool. Not sure how a heart would really help keep a spaceship functioning, but it's a horrid idea," says Will.

"Maybe it oxygenises the oil?" suggests Emma.

"*Lungs* oxygenate, Emma!" says Will.

"But yes, maybe it pumps oil." She sighs. "You know what



> **"She grabbed him and snogged his face off! That's a bit forward! But she *is* French."** – WILL

I meant. Or... well, *I* knew what I meant! Anyway, I'm really enjoying this episode, it's constantly switching track, throwing something new into the mix – a stray horse, a ship running on body parts, it's all good fun!"

"Something I find very strange about this episode in particular is how the tone and music tend to contradict what's happening on screen," Chris says. "Human organs powering a scary old spaceship? Happy, fun, tinkly music! But this episode is all about weird juxtapositions."

Will is unimpressed to hear Reinette and her best mate talking about the forthcoming vacancy for the role of the King's mistress. "So I take it that Madame de Pompadour is a bit of a social climber?" he wonders. "Is this the heroine of the story? Someone whose main ambition is to get into the King's bed? If she is such a great writer and artist and all the rest of it, why do we only see her as a clothes horse? Is she really as accomplished as Marie Curie or Florence Nightingale or Boudicca – or even Queen Victoria?"

The Doctor feels a little horse.

The Doctor is back on the spaceship again – and he's being followed by a horse called Arthur. "This story just gets madder and madder!" says Emma. "But I'm loving it."

"There's a lot of plot info dumped into the scene where Mickey, Rose and the Doctor watch Reinette through the window, but I'm enjoying having the three of them together," says Michael. "I do like having a trio in the TARDIS, it gives me a fanboy thrill. Very Troughton era, isn't it?"

Emma finds Rose's realisation about the cyborg workings of the ship somewhat sobering. "Billie Piper has been working hard this episode, she's really balancing the humour with the horror," she says.

With time apparently running out, the Doctor must take drastic action to find out why Reinette is the target of the robots.

"I know Rose said she wanted the Doctor to be more Spock, but since when did he do Vulcan mind melds?" wonders Will.

"It's a nice skill, but you'd think that he'd have mentioned it before," agrees Michael. "I'm really impressed by Sophia Myles' performance here – she really makes her mark. This is where the Doctor properly falls for her, as she gets inside his mind."

"Reinette is just a big damn flirt, isn't she?" says Chris.

"She's an incredibly manipulative woman," decides Emma. "Wow, Steven Moffat episodes don't half go on about the Doctor 'dancing'," she continues, raising an eyebrow. "I'm sure that he's danced plenty – he does have a granddaughter after all."

Rose and Mickey have been captured by the Clockwork Robots, and are in immediate danger of being relieved of their vital organs – until drunk old Doctor Who comes clattering through the time portal to save them.

"I don't believe in drunk Doctor at all," sniffs Michael. "Oh dear. Although Billie Piper does brilliantly with 'Look at what the cat dragged in – The Oncoming Storm'. Withering, dear. Withering."

Reinette's age, it seems, is the key to the whole thing – the robots are waiting for her to turn 37, the same age as the ship. Rose pops back in time and warns her not to expect a happy birthday. "It's a very *Doctor Who* thing to do, having certain events at opposite ends of history influencing each other. It reminds me a little of *City of Death*," says Chris.

"Rose is acting a bit odd when talking to Madame de Pompadour," notes Michael. "Is she nervous because she knows the Doctor fancies her? She wasn't this shy with Sarah Jane – or even Queen Victoria!"

"It's lovely that we get to see Madame de Pompadour visit the future briefly," says Will, "and I like the pre-credits scene much more now that it's playing again in the distance. That's very clever."

"I'm impressed with the shot of Reinette walking onto the spaceship," agrees Michael. "It's very simply done, but incredibly stylish, to have her stepping through the curtain, onto the adjoining set."

Back in Reinette's time, the fateful day has arrived and the Clockwork Robots have turned up to collect her. Well, not quite all of her – it turns out they're only after her head. The ticking fiends may look menacing, but something is spoiling them for Chris.

"The voice of the robots kills it for me a little," he complains. "Just goes to show how the slightest thing can make even the creepiest monster less effective. Still, nice wigs," he concedes.

"I wonder if the robots wanting her head is a deliberate nod to the French Revolution?" wonders Michael. "That's a nice touch, anyway." ►

LIKE THAT? WATCH THIS!

The Doctor's always had an eye for the ladies... even in his 'younger' days – as seen in 1964's *The Aztecs*...

CHRIS SAYS: "You can't rewrite history! Not one line!" Is that so, Doc? I mean here we are, nine incarnations later, and you're being a little more relaxed with this rule yourself – it's wrong for the Clockwork Robots to meddle with time and go running around Versailles, but then off you go romancing a historical figure and becoming a big part of her life.

In the frankly magnificent *The Aztecs*, the Doctor enforces his one big rule upon Barbara, despite then (albeit accidentally) getting himself engaged to Cameca. So for all of his infinite wisdom he's just as careless as the rest of us. It's a good job he wasn't mistaken for Yetaxa – the Aztec god whose identity is adopted by Barbara – or he'd have Billy-fluffed-up all of history as we know it!

"So Reinette took the fireplace with her? Did she take the whole chimney?" – MICHAEL

With all the time windows closed, it looks like there's no way for the Doctor to get back to Reinette...

"Why *can't* the Doctor just use the TARDIS?" asks Will. "The Doctor says 'We're part of events now.' That's pretty meaningless, isn't it? Why does it matter *how* the Doctor gets to the eighteenth-century? Surely the effect on the space-time continuum would be exactly the same – he's still trying to alter history, either way."

"Oh, hush!" hushes Emma. "Smashing through a mirror on a horse is very cool. And it so very, very nearly works. I'm prepared to accept it just because it looks so brilliant!"

"I don't like the Doctor being so sarky about the King," Michael moans. Will is also irked. "I hope that poor horse didn't get cut by all the glass."

The Doctor's love rival.

Although the Doctor soon manages to talk the Clockwork Robots into ticking their last tick, it seems that there's no way back to the ship for him, leaving him to take 'the slow path' for 3000 years, and poor Mickey and Rose to do goodness knows what. "How scary it must be for Mickey and Rose to be stranded on that ship, their friend seemingly lost in time, no way of returning home ever again," says Chris.

Just when it seems all is lost, Reinette makes an admission to the Doctor – she's had the original time portal, her fireplace, transported from Paris to Versailles. Whuh? "Okay. I don't get any of this technology at all," says Michael. "She took the fireplace with her?! Did she take the whole chimney too?"

Chris isn't sure how it's all supposed to work either: "When the builders came in to move it for her, do you think they said, 'It's a bit weird luv, there's another fireplace on the back of it.'"

Emma is also unimpressed. "Despite the fact that he's found the woman of his dreams, and he's spent the last few hours rushing around *knowing full well* that time moves differently whenever you go through a time window, he forgets all that to rush back to the spaceship. Blinded by love, perhaps? But he should *know* what a stupid risk he's taking. What an idiot."

"*Is* she the woman of his dreams, though?" asks Will. "Only last episode he was putting a very convincing argument why he *couldn't* spend forever with a mortal human. Mind you, I'm sure I caught the Doctor checking out Reinette's Pompadours a couple of times..."

After a quick reunion with Rose and Mickey, it's time for one last spin of the fireplace, as the Doctor returns to collect Reinette and take her to travel the stars with him. But he's too late. "The King says the Doctor doesn't look any older – but neither does he! He also says Madame de Pompadour worked herself to death. Doing what – some particularly difficult embroidery? I want to see this brilliant woman actually *being* brilliant," moans Will.

"I don't know – that dress looked exhausting," says Emma.

"That's another stunning bit of CGI, looking out of the window as the hearse drives off," adds Michael. "And it's so sad that Reinette is gone. But that's all thanks to the absence of Sophia Myles rather than the wooden performance of the King."

"Guess we needed that throwaway line about not using the TARDIS earlier to explain why the Doctor can't just go back in time and pick her up before she dies," admits Will. "Because he could really, couldn't he? Maybe by writing that letter, she fixed her own destiny. Silly Reinette," he sighs.

But why were the Clockwork Robots after Reinette's bonce in the first place? The Doctor, Rose and Mickey will never know, but we're let in on the secret after the TARDIS departs. "Oh! A painting of Madame de Pompadour on the ship! Hang on though – sorry to be nerdy but if she was born in 1721 and first encountered the Doctor in 1727, she's known him since she was five or six, not seven as she claimed. Not so smart after all." At least Will is satisfied with the final twist. "Ah! It's the name of the ship! Now that's a good reveal!"

Overall, it's been a bit of mixed reaction to this month's adventure. "There was some great humour, but I don't think it quite sustained the time-travel stuff to the end. The only reason the Doctor doesn't get in his TARDIS to pick her up on that last day is because it would ruin the drama," says Emma.

"On one hand, this story caught you up the way a romance should, making you giddy, and then bereft. On the other, it had plot holes you could jump a horse through," concludes Michael.

"Technically, that was good but it didn't connect with me at all. Some of the jokes felt out of place and I couldn't warm to Madame de Pompadour – she just seemed like a well-off woman whose aim was to gain social standing by jumping into bed with the King. At least the robots were scary," says Will.

"I've not bought into the Doctor/Reinette relationship," says Chris, sadly. "It's not down to the performances, or even the writing, which I have no problem with at all. Sophia Myles was terrific. But we only glimpse their time together over the course of 45 minutes. If the story had been a two-parter, perhaps we could have seen their admiration for one another gradually grow. As it is I just don't quite *believe* they're in love."

With that, it's time for the Team's very own portal to close, as Will prepares to disconnect the Salford studio. "Yes, well, the party's over now," says Chris. "Though considering the way things have been going, I shudder to think what you'll do without me."

Emma laughs. "Well make sure you're back with us next time – you *really* don't want to miss the Cybermen!" DWM

AND YOU SAID...

ADAM LEAMAN SAYS, VIA EMAIL The period sets and costumes, and Murray Gold's fabulous music effortlessly evoke France in the eighteenth century.

BLAINE COUGHLAN SAYS, VIA EMAIL
Mickey specifies this as his first journey and he's endearingly excited that he's got a cool spaceship on his first go. He's obviously not counting his trip to the Sycorax ship though – and he seems not to have considered himself an 'official' companion until now.

Bananaman!

KEVIN FUTCHER SAYS, VIA EMAIL I love the moment when the Doctor breezes in to save Mickey and Rose while pretending to be drunk. But did he *really* invent the banana daiquiri? We need to know!

CAROL SPALDING SAYS, VIA EMAIL
After years of showing little interest in romance, it's quite a shock to see the Doctor fall so instantly in love with Reinette. Mind you, it's probably more of a shock for poor Rose!

PATRICK O'CONNOR SAYS, VIA EMAIL
You have to feel sorry for the King of France – for all his riches and power, he's had his girlfriend nicked by an oddly-dressed bloke she's barely met over the years.

KIRSTY ELLAND SAYS, VIA EMAIL
The Doctor behaves very selfishly, letting his lust get the better of him. While he seems happy to accept his fate of being stranded in history, he's abandoned Rose and Mickey on the spaceship without a second thought! He should be ashamed of himself.

In Issue 447, *The Time Team* will be watching *Rise of the Cybermen/The Age of Steel*, and then in Issue 448 they'll be gathering around *The Idiot's Lantern*. Email comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 12.

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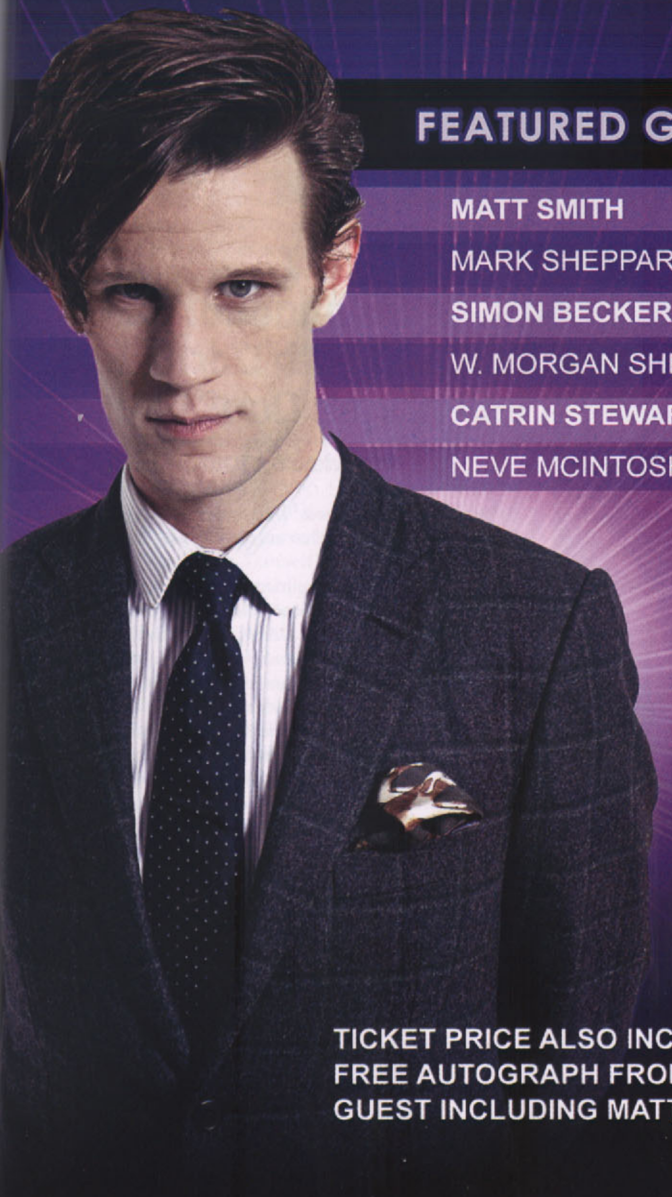

FEATURED GUESTS

- **MATT SMITH**
- MARK SHEPPARD
- **SIMON BECKER FISHER**
- W. MORGAN SHEPPARD
- **CATRIN STEWART**
- NEVE MCINTOSH

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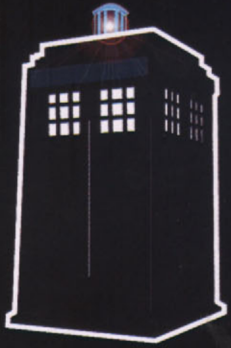

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A DATE WITH HISTORY!

She was the original girl who waited! As Madame de Pompadour in *The Girl in the Fireplace*, Sophia Myles got off with the Tenth Doctor big time. But how will DWM get on with her on Valentine's Day...?

Interview by TOM SPILSBURY

It's Valentine's Day, and **DWM** has bagged a hot dinner date with Madame de Pompadour herself. Yes! The woman who stole the Tenth Doctor's hearts in 2006's classic romantic adventure *The Girl in the Fireplace*. Or at the very least, it's afternoon tea at London's Soho Hotel with Sophia Myles - the actress who played Reinette - and we'll happily take that, thank you very much.

We're a bit worried that we might not get a table - we haven't booked ahead - but fortunately it's still only 4pm, and the hotel restaurant isn't booked out with lovers just yet. But what to order?

"Eggs lobster benedict...?" says Sophia, perusing the menu. "What's that? Well, eggs benedict, with a lobster on it, I suppose. I mustn't eat too much though, because I'm going out on a Valentine's meal later tonight. I don't want to be stuffed before that! It's not till seven though. What time is it now? Four. Hmm. Don't go crazy! Unless I just have something massive now, and then don't eat much later...? That would work. What are you doing, have you got a Valentine's date?"

Well. No. I was just going to go home and write up this interview.

"Are you single?"

Well. Yes. As it happens.

"Awww."

It's okay.

"I just got a new boyfriend. So that's nice."

We order a fresh orange juice each, and **DWM** goes for scrambled eggs with salmon, Sophia for eggs florentine. It's a late breakfast. Well, why not?

The first thing we want to ask Sophia about is Twitter. On her Twitter biography (*www.twitter.com/sophiamyles*), she describes herself as a 'Twitterholic'. And recently **DWM** made a rash bet with Sophia, over who could get to a million followers first. This is a woman who takes her tweeting seriously. But what made her sign up in the first place?

"I refused for ages," she explains. "I only started because I got really pissed off with the amount of internet frauds tweeting, pretending to be me. I just think it's really rude. So I basically came on just to get rid of them, because I don't think it's fair. Identity fraud in real life is a *crime!* The laws online are not really established because it's so new. So I joined to combat that initially - but then I just became completely obsessed with Twitter. It just turned into a real passion of mine and now I want to have more followers than Stephen Fry!"

Stephen Fry has over four million followers. How many do you have at the moment?

"Over 15,000. So, yeah, that's probably not going to happen. But I'm setting my sights really high. I did see Stephen the other night, but I didn't embarrass myself and ask him to ask all of his people to follow me... yet! But Steven Moffat [*Doctor Who* showrunner and writer of *The Girl in the Fireplace*] got me loads of followers. He was brilliant because when I joined, he was really welcoming and he set me up for my first couple of thousand. But then I got greedy, so he got me some more!"

Sophia Myles at 2007's *Doctor Who* press launch.

© REX

What do you like most about tweeting, Sophia?

"I think it works differently for everyone. What's brilliant about Twitter is that you can use it in whatever way you want. I use Facebook to keep in touch with my real mates, that I've actually met. Twitter, for me, is a way to connect to my fans. What's been really nice for me is that the *Doctor Who* fans have been the most fun to connect with, because they've got a great sense of humour, I find. They've just been really lovely and enthusiastic. I know that it's amusing for everyone to watch me teasing Steven Moffat and stuff like that. I got into the paper because of what we were saying, so I have to be careful on that level. Well, not really 'careful', I just have to be aware that everything I say could be in the press tomorrow.

"What's nice is I can connect the fanbases to each other. So I can tell the *Doctor Who* people 'Well, if you liked that, maybe you'd like to watch the show I did in America, called *Moonlight*?' Actually, sci-fi has been a big part of my career - not out of choice, I just got offered loads of sci-fi stuff."

Besides playing Madame de Pompadour in *Doctor Who*, Sophia is possibly best known for having played Lady Penelope in the 2003 movie adaptation of *Thunderbirds*. Sci-fi features heavily on her CV...

"Yes, I did a quite groovy sci-fi movie called *Outlander*. An alien spaceship crash-lands into this Viking village and on board is Jim Caviezel and this terrifying Moorwen creature, which looks like a half-dragon, half-bull, and it's out to kill. It then becomes a rather epic adventure story. I played a warrior princess - one of the only women in the village actually, and there were a lot of sword fights and things like that."

You often seem to play very strong women.

"It's always been strange to me how I've been cast," she considers. "A lot of the time I've never felt like that as *me*. I've always been quite shy and I'm not as ballsy and confident as most of these women seem to be. I seem to have played women much stronger than myself. The ballsiness which Reinette has in that scene where she's all grown-up and, you know, there's the Doctor, and she just snogs him. I would never, *ever* have the balls to do that! Never!"

Isn't that a big part of the attraction of being an actor? To get to do those sorts of things? It must be quite empowering to do those things that you wouldn't do yourself, as Sophia?

"Yeah, it is! And it's a laugh. But then it maybe gives a perception to the general public that I may be much more unapproachable or a bit more scary than I actually am in real life? I often find that a lot of fans are too nervous to come over and say 'Hi' - which baffles me. I think because I've been doing it so long now - I've been acting since I was 15 - I am completely immune to the concept of fame."

> **"The ballsiness which Reinette has in that scene where she just snogs the Doctor. I would *never* be able to do that!"**

You've never been starstruck yourself, then?

"I don't get giddy," she shakes her head. "Michael Jackson could walk in now, and it wouldn't bother me."

Well – it would be a *bit* weird.

"Yeah. Okay, I know he's dead, so that would be really weird, yeah. You know what I mean! What I mean is... I met Madonna the other day, and you don't get more famous than her. What was bizarre to me was the reaction around her. Once she'd left the movie screening, people were going over to have their photo taken in the seat where she had been sitting! That was a level of celebrity that was almost more worship than just fandom."

Would you like to be as famous as Madonna?

"I can think of nothing worse – for me. It's never been an ambition of mine to be famous. I just think she's very strong. She seemed to me to be incredibly poised and she looks amazing. Good on her. She's done well. You do become slightly immune to it."

Have *you* become immune to the idea of celebrity?

"Well, famous people are still just *people*." She pauses. "I got paid money to snog Johnny Depp in a movie when I was 19."

Now we're talking! Okay, as it's Valentine's Day, c'mon Sophia... who else have you snogged?

"On-screen?"

Yes. Or off-screen.

"Ha! Well, *on*-screen, I have snogged Orlando Bloom, Rufus Sewell, James Franco – there's loads more – Tom Hardy, Damien Lewis... God, how much time do you have? I snogged one girl on film, she's really hot – Kate Moennig – that was in *Art School Confidential*. Oh, Max Mingella, erm... there's so many more..."

Well, that's *quite* a long list. Do you-

"No, hang on, there's *way* more! Umm... Matthew Reece, Jim Caviezel... God, I'm sounding like a bit of a hussy now. I normally have to snog someone in everything I'm in. Oh, except *Thunderbirds* – I didn't snog anyone in that. Who else? Oh! David Tennant – how did I forget that one?!"

When Sophia Myles was cast as Madame de Pompadour in 2005, she was offered the role without having to audition.

"I was hugely flattered," she says. "Steven Moffat had seen *Thunderbirds*, because his son was watching it incessantly – on a loop! So I have Lady Penelope to thank for Pompadour. As soon as I got the call... I didn't even have to read the script to say 'yes'. I knew. Then I read the script and I knew from ►

Snogging Jim Caviezel in *Outlander*...

... and James Franco in *Tristan & Isolde*.

PHOTOS © REX

that first kiss that we were on to a winner, because I did know that, historically, no-one had really properly snogged the Doctor before. Or had they?"

Well, there was a bit of snogging in the 1996 Paul McGann TV Movie...

"Does that count? Who did he snog? Were they in love?"

Well. Not really.

"Well then! Actually, I was thinking about *The Girl in the Fireplace* today, before I came to see you. To me it is so beautiful. I think it's the most exquisite piece of writing about unconditional love, from both sides. The fact that both of them would do anything to be together. The fact that they have both read each other's minds and been inside each other's heads, and completely accepted each other on every level, I think is beautiful. Another reason I felt that she is such a special character is, to my knowledge, I don't know of anyone else who has been inside the Doctor's head and knows everything about him."

That's true. *The Girl in the Fireplace* certainly broke new ground. Mind you, Reinette would have strong competition now from River Song...

"Oh really? Well, I have to admit that I haven't been up to speed with it of late," Sophia concedes. "I did catch the first few when Matt came in and I thought he was brilliant. What about Amy Pond, though? Were they not romantic? I think she's hot."

Well, do you mind spoilers? Basically, Amy did try to snog him once, but then she got married to her fiancé Rory. ("Ah.") But by this point the Doctor has already met this other character, River Song, who is from his future ("Clever idea!"), but then she turns out to be Amy's daughter ("Amy's *daughter*?!"), who the Doctor hasn't even met at that point ("Oh, God!"), and eventually we find out that River is the Doctor's wife ("Brilliant!"). Well, possibly. It sounds more complicated than it is. What did you think of the twists and turns of the *Fireplace* script?

"Well, to be honest, at the time, when we shot it, I just didn't understand it," Sophia whispers. "I didn't dare say anything to anyone. I mean, I understood everything that happened between me and the Doctor," she clarifies, "but I just couldn't understand the spaceship thing. It took me a while to figure out what the robots were doing. But it was brilliant... such a brilliant piece of writing. It was a lot of fun to make as well. I loved working with them all. Billie [Piper, who played Rose] was such a laugh. Noel [Clarke, who played Mickey] I'm still in touch with, actually. He's cool."

Did you prepare by reading up about the real Madame de Pompadour?

"No, I didn't read anything!" she laughs. "She was a legend of her time. I didn't read very much, to be honest, because I didn't really *need* to. I used Wikipedia for the basics. But *Doctor Who* is fictitious so it's not completely historically accurate."

The real Madame de Pompadour was 42 at the time of her death. In the ballroom scenes, Reinette is supposed to be 37 - but c'mon, you never looked like a 37-year-old...

"Yes, I think they could have aged me but they didn't," she laughs. "I thought, 'Well, it's better to look hot all the way through rather than to have grey hair!'"

The Girl in the Fireplace was made just after *Doctor Who*'s triumphant 2005 return. Did she have any idea what a huge TV show she was appearing in?

"Oh yes, I knew, already. You could see that it was a successful franchise. I think the thing I was most excited about when I heard that I was going to do it was meeting Billie Piper. I was a big fan of hers back in her music days. I always just liked her vibe - not just the music, but her whole kind of story. She seemed to be just such an interesting girl, and she seemed to have been on so many great adventures. She had a Number One hit when she was 15! I was a couple of years older than her, and it was impressive to me - the life that she'd lived and the story with Chris [Evans, Billie's first husband] and everything like that. When I met her I instantly liked her."

Sophia and Billie only had one major scene together, when Rose warns Reinette about the day the Clockwork Robots will come for her, and Reinette follows Rose back onto the spaceship.

"We did that scene really early - I think it was on my first day. We might even have done that first before anything else," Sophia recalls. "I remember David had asked Billie, 'What's she like?' Billie had said, 'She's alright'. David had actually met me before, but I don't remember it. We were in *Foyle's War* together, but we were never in the same scene. Someone introduced us and I'd said 'Oh, hello' and then I was off somewhere else. So his interpretation of me was that I was a frosty bitch, and he wasn't happy when he heard that I'd been cast in *Doctor Who*! He's since told me that."

While making *The Girl in the Fireplace* Sophia and David began dating, and their relationship lasted for the next two years, at a time when David became one of the most famous faces on television.

"His life completely changed with *Doctor Who*," Sophia remembers. "It's not just a job. For the person who plays the Doctor you're not just accepting a job, you're accepting a lifestyle because it changes your world. *Doctor Who* is such an institution and they repeat it all the time. I've had it easier, I think, because Reinette was in period costume, and my hair was all up. I don't walk down the street looking like her, so I probably have less of a problem than say, David or Matt, who look like they do on the telly. To be honest, I get more recognised in the street for *Spooks* than *Doctor Who*.

"As I'm sure you know, David is himself a *Doctor Who* fanboy. His granny knitted him a scarf when he was six, so he could run around like Tom Baker. He's wanted to be the Doctor since he was knee-high. So, he has a respect and understanding for the fanbase and I think for that reason I always found him to be incredibly courteous to fans and to do his absolute best to make everyone happy. But it does become slightly crazy. There are times when it does become deeply inappropriate. But I think there are ways of handling it."

What specifically did she enjoy about making the episode? Or *not* enjoy, come to that.

"Well, that dress was a nightmare!" she laughs. "We had so many outtakes of me tripping over it. It was made for Helen Mirren when she did *The Madness of King George*. They brought it out of storage for me. But I have very fond memories of making the episode. The crew up there are so lovely. I'm half Welsh. My mum is from Newport, so it felt like going home to make a TV show, which was lovely. The house was really beautiful. It was somewhere outside Cardiff. Tredegar House near Newport? Beautiful. I used to go and play there as a kid. My mum's parents lived just outside Newport, so we'd go there every school holidays. We were always in Wales. My dad was a vicar, but he's retired now. His first parish was in Notting Hill Gate. We were there until I was about 10 or 11, and then he got transferred to a parish down in Isleworth, West London.

"I was there until I was about 15 and then I started working," Sophia continues. "I left home pretty young - 16 or 17 - to start making films. Then I had to go and move back in with my parents because I ran out of money at the beginning!"

What did Sophia's parents make of her career choice? Isn't there a bit of a stigma attached to being the daughter of a priest? She roars with laughter.

"From day one of my life I was made aware that there was a stigma attached, and that vicars' daughters are supposed to be rebellious vixens!" she chuckles. "Because of that - and being a bit of a rebel - I thought, 'Okay, let's do something crazy!'"

Ooh, what did you do?

"Oh, I didn't do anything *really* bad," she backtracks. "My brother and I used to always try to make each other giggle on the front row at church. And we would think about putting whoopee cushions on my dad's chair in church. I wasn't out smoking crack or anything! But I was definitely very free-spirited, and nobody was going to tell me that I couldn't go off and do whatever I wanted to do when I wanted to do it. So I just did it.

"I did a film called *Hallam Foe* with Jamie Bell which was, not controversial, but I got my kit off in it. By the age of 18 I was flying round the world snogging all the movie star boys in the movies. And I was the vicar of Isleworth's daughter!"

Shocking!

"My dad loved it, though. He said, 'Can I come out and visit?' when I was in LA. I took both my parents to the première, and they loved it! My dad

On location in Wales to shoot the ballroom scenes for *The Girl in the Fireplace*.

David Tennant and Sophia Myles on the set of the episode.

"By the age of 18 I was flying around the world snogging all the movie star boys!"

Sophia stars as Lady Jane Grey in her big break in 1996.

would never wear his dog collar when he was out. He's very keen to keep work and home separate."

Are you religious yourself?

"I stopped going to church," she admits. "As soon as I hit puberty, I think I was, like, over it! Also it's weird watching your own dad. It's like having your dad be a teacher at school. I just don't think it works. I still had to get confirmed because I was the vicar's daughter, but I wasn't really into it at that point. I'm very spiritual, but I wouldn't say that I'm anything in particular in terms of religion. I had to go to these confirmation classes once a week. I said 'No, I've got too much homework!' David Tennant's dad is a vicar as well, so we had a lot in common.

"I went to LA when I was 21, determined to conquer Hollywood," Sophia continues. "I was really lucky because the first audition I went to I got the job. That was for the movie *Underworld* with Kate Beckinsale. With hindsight, I'm rather stunned by the courage that I had. I didn't realise how brave I was. I was fearless. When you don't know how anything works... I just thought, 'Well, f*** it!' You've got one shot at life; why not go and do what you want to do?

"I do feel really proud of my career and I'm excited for the next phase of it. It certainly feels like, in the last two years or so, there's been a shift of where I am... I'm 32 in March, so I'm sort of evolving out of playing the ingénue. Not that I want to hang up my leading-lady hat *just* yet, but I'm also excited for, when the time comes, to play the characters and not just, you know, the hot chick in a dress! I don't want to wear high-heels anymore. They bore me."

How do you view the acting industry, with regards its attitude to women? Isn't it true that there are fewer parts for older women in film and TV?

"I think in general, for women of *any* age, the roles for women are underwritten in comparison to the men," she considers. "But you do get the rare gem of a script like *The Girl in the Fireplace* where the woman is beautifully written for and completely equal to the man. I did a film called *Tristan & Isolde* with James Franco. Kevin Reynolds directed that and I think that was very well-balanced as a love story. I do often find that the female role is less interesting in most of the stuff that I read.

"The reason I don't work all the time is because I'm really vigilant in hunting for diamonds. I'm not going to settle for a rough old gem stone that I might find. Anyone who is a good writer can write for both sexes. I think Steven Moffat writes *exquisitely* for women. That's why I want to work with him again. I do get a load of s***, especially from Hollywood. I don't just want to be in some boring drama where it's a bunch of men running round killing bad guys and the girl just has to look hot in a catsuit and run along behind them and maybe get her tits out at some point. I really have no time for that. I mean, go hire a model, frankly!"

As a British actress, Sophia has had some considerable success in Hollywood. As well as starring in movies *Underworld*, *Thunderbirds* and *Art School Confidential*, she moved out to the States in 2007 to star in the Warner Bros series *Moonlight*.

"I have an agent here and one in LA," she explains. "Since I was 21, my career has been on both sides of the Atlantic, which is brilliant. I'm really fortunate because a lot of people go to America and are literally sent on the first ship home! I went out to do *Moonlight* – and Joel Silver produced that. He's a really good producer who produced *The Matrix* and *Lethal Weapon* and loads of stuff. It was his first TV venture. It was all about vampires and I had a great co-star, Alex O'Loughlin. A great cast and really brilliant writing. We had a brilliant run of it and it won the People's Choice awards. It was really respected."

Sadly, despite being lauded by fans, *Moonlight* was canned after one series of 16 episodes.

"When it got cancelled the fans gathered outside Warner Brothers," Sophia recalls. "All the gates around the studios were bombarded by people with banners! That's become quite a cult series as well. It was fun because I got to go to all the Comic-Cons and Fangoria. What was amazing was that when I went to Comic-Con I was introduced as 'The Girl in the Fireplace' and everyone started cheering. Joel Silver came up to me – a lot of Americans haven't seen *Doctor Who* – and he said 'What are they talking about?' I told him it was *Doctor Who*, and that it was very successful. He was quite impressed by that!"

A lot of Americans might have been unaware of *Doctor Who*, but had you seen it as a child?

"I watched Sylvester McCoy. I remember having a real problem with his outfit. A lot of colour going on! But when it was on, we'd have it on, yes. I remember the Daleks and all that. I wasn't hiding behind my couch or anything! I don't remember it scaring me too much. It seems absolutely terrifying now – the new stuff. Ironically those Clockwork Robots... my phobia as a child, and still as an adult, is clowns. I couldn't watch that Stephen King film *It*. I was too scared. Something planted the seed at a young age."

Was the desire to be an actress also planted at a young age?

"Well, I never wanted to do it," she states. "I was spotted in a play at school when I was 15. I was doing drama because – honestly – I really fancied the drama teacher. That's why I did drama! We did a play, and Julian Fellowes, who was producing and writing at the time, came to see it. He'd written an adaptation of *The Prince and the Pauper* for the BBC, and they were looking for a girl to play Lady Jane Grey. So I went to two auditions and I got the job.

"To be honest, I really fell in love with being on a film set. It was never about the red carpets or being on the telly, I just loved the actual process of making stuff. I do red carpets because I have to, but honestly I'm not a massive fashionista in my real life. I'm also not a size zero. There is this pressure – especially in Hollywood – for actresses to fit into runway-size clothes. I never wanted to be a model or on the cover of magazines. I mean I *have* been – but that was not anywhere on my radar of ambition at all."

So what part of your job gives you most pleasure?

"Meeting new people. People like Steven Moffat. People like Harold Pinter who played my uncle in *Mansfield Park*. Getting paid money to snog Johnny Depp – I'm not going to deny that at 19 years old that wasn't an incredibly cool thing to be doing! I love what I do, so it's almost a bonus that I get some money as well – that's almost insane to me."

Any ambitions of what you'd like to do next?

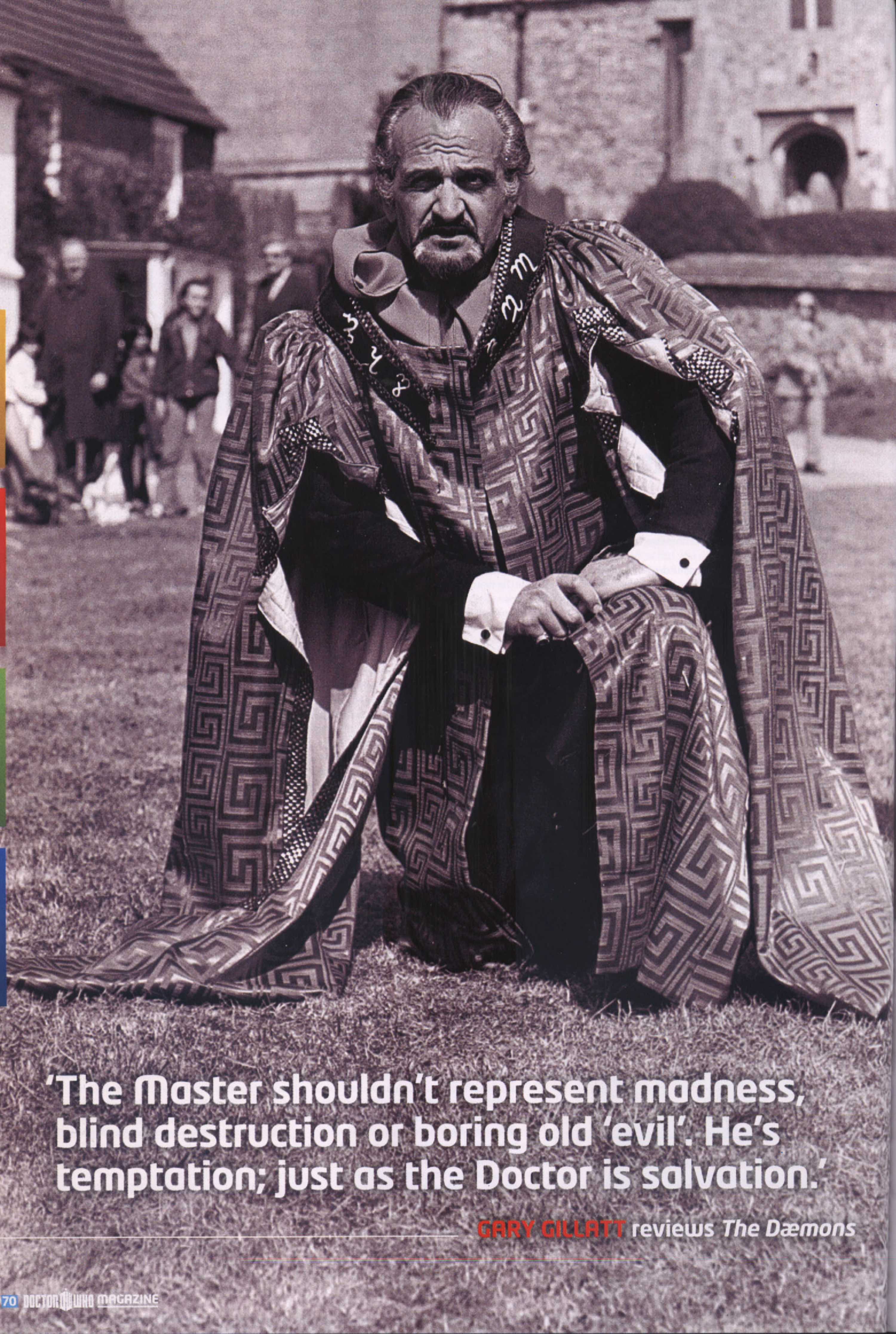
"I would like to be in *Sherlock*," she states matter-of-factly. "I've told Steven that. That's a great show."

Fans are speculating about a return to *Doctor Who*...

"Well, Steven and I did talk about *Doctor Who* and I honestly feel – and I think he feels the same – that *The Girl in the Fireplace* was so special, I really doubt we could do something better together on that show. It was just so perfect and I would rather leave it at that. If I was to come back to *Doctor Who*, I don't think it should be as her... but it would just ruin it to come back as anything else."

Well, plenty of actors have come back to *Doctor Who* as a different character. So anything's possible...

"Maybe when I'm old and don't look anything like her..." Sophia says thoughtfully. "Yeah, I'd like to come back in 20 or 30 years' time as a baddy, and cause some trouble! But as for anything imminently? No. I think that would be inappropriate." DWM



‘The Master shouldn’t represent madness, blind destruction or boring old ‘evil’. He’s temptation; just as the Doctor is salvation.’

GARY GILLATT reviews *The Dæmons*

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

THIS ISSUE

REVIEWS

DVD

- *The Dæmons* 71
- *The Sarah Jane Adventures: The Fifth Series* 73

CDs

- *The Companion Chronicles: The Selachian Gambit* 74
- *The Renaissance Man* 74
- *The Fourth Wall* 74
- *Darkstar Academy* 74
- *The Lost TV Episodes: Collection Four: 1967* 75
- *Sound Effects* 75

COMING SOON...

DVD

- *Nightmare of Eden* 76

CDs

- *Energy of the Daleks* 77
- *The Emerald Tiger* 77
- *The Companion Chronicles: The Wanderer* 78
- *The Sensorites* 78
- *Torchwood: Fallout* 78

The Dæmons

BBC DVD
DOCTOR WHO
DOCTOR WHO
THE DÆMONS
PG
DVD
The JON PERTWEE Years 1970-74

PICK OF THE MONTH!

DVD 2|entertain

STARRING Jon Pertwee (the Third Doctor), Katy Manning (Jo), Nicholas Courtney (the Brigadier), Richard Franklin (Yates), John Levene (Benton), Damaris Hayman (Miss Hawthorne), Roger Delgado (the Master),
WRITTEN BY Guy Leopold
DIRECTED BY Christopher Barry
FIRST BROADCAST 22 May – 19 June 1971
RRP £20.42

There comes a point, in the final minutes of *The Dæmons*, when the Doctor inches perilously close to losing our goodwill. He's locked horns with the alien Azal – 20 feet tall in his stockinged hooves – regarding the creature's interference in the development of our race. "Thanks to you, Man can now blow up the world," our hero heckles. "And he probably will." *Probably*? Well, thanks for the vote of faith, mate. Who's spat in your coffee today?

The Doctor has a chip on his shoulder throughout *The Dæmons*. "I'm obviously wasting my time trying to turn you into a scientist," he huffs at Jo in their first scene. Later, he bitches her up for criticising the Brigadier, even though he's just done it himself. So why, we might ask, is the Doctor so grumpy today? Well, with his car undergoing its latest comedy upgrade, it's possible he's had to take the bus to UNIT HQ this morning. British public transport can bring out the misanthrope in even the most gracious and high-minded of lifeforms, especially if there's a 20-minute tailback due to roadworks at Devesham. Two years in, perhaps the chains of exile are starting to chafe, and he's finding his beloved humanity not so much indomitable as insufferable – they're fun to hang out with on holiday, but you wouldn't want to actually *live* with them. And if our erstwhile citizen of the Universe really can feel the Earth spinning wondrously beneath his feet at a thousand miles an hour, he must be deeply resentful of the fact that, every seventh rotation, it delivers a Tuesday.

We can sympathise. We can forgive the Doctor's bad mood. Anyway, we don't want him to be cute and cuddly all the time, do we? The Doctor must be eccentric, of course; but not merely whimsical, and certainly not entirely adorable. The first thing he ever did to a human travelling companion was electrocute the poor bugger, so these catty remarks to Jo are practically a charm offensive. Even today, Matt Smith's performance is at its most bewitching when the twinkle fades and he turns to ice. His eyes slip their focus, and you sense an old and troubled soul gazing out from behind. And so it is that, from first to last, our hero has shown a dark side. The Third Doctor's selfishness and sententiousness make him difficult for many to warm to, but they're the reasons to love him most. Without the brittleness, this era would be long strings ►

DVD

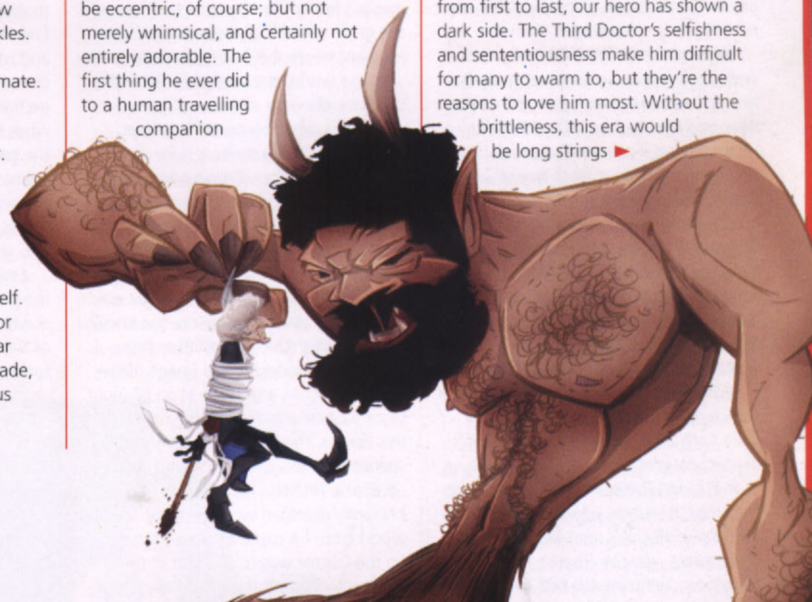
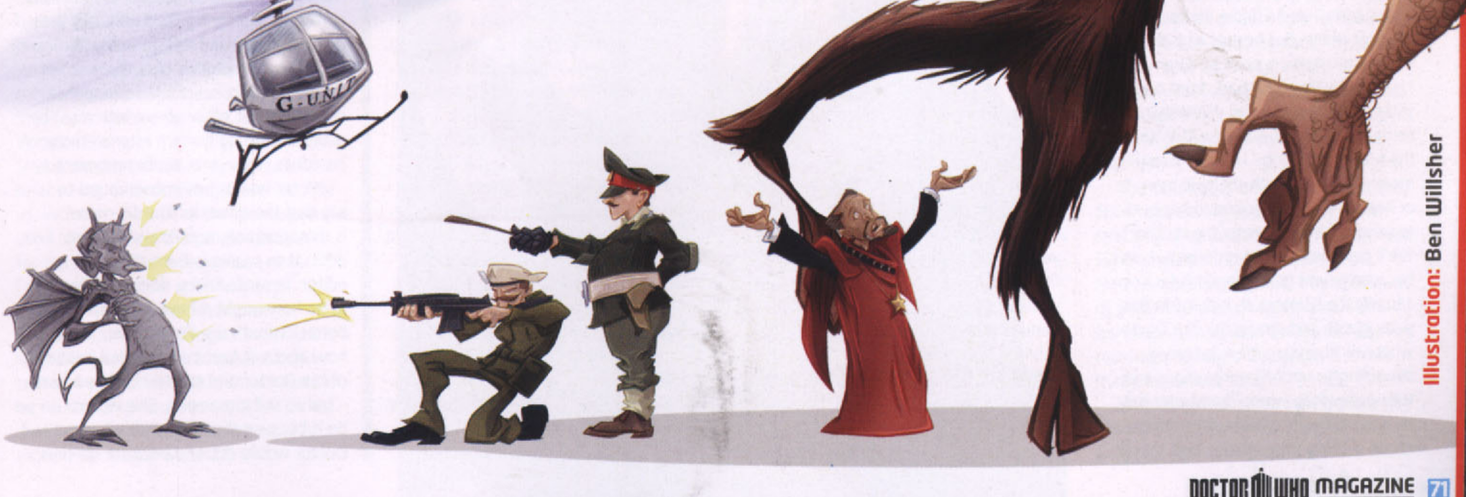



Illustration: Ben Willsher

Old grumpy boots gets his comeuppance! Jon Pertwee enjoying the extended location work for this much-loved season finale...

'The final scene brings everyone together, forever, in a moment of undeniable *Doctor Who* perfection; in a timeless bubble of joy.'

of 'moments of charm', and all the syrup and saccharine would rot it away to nothing. *Doctor Who*'s unique flavour is as much salt as it is sweet.

If you remain unconvinced, and are looking for someone warm and loveable to snuggle up with in *The Dæmons*, then there's always the Master. Roger Delgado steals the show from the moment of his reveal, early in Episode One, and only Nicholas Courtney's Brigadier – at his droll best – ever comes close to taking it back from him. The majesty of the idea has perhaps become dimmed with familiarity, so let's linger for a moment to appreciate the brilliance of seeing the Master in dog collar and thick-rimmed spectacles, but as saturnine as ever, posing as the vicar of an English village. He's hoping to encourage the aforementioned Azal – an interstellar busybody who's been bricked up in a local long barrow for centuries – to share his immense power. Witchy Miss Hawthorne, who knows that something's up, scoffs at the idea of "a rationalist, existentialist priest." It's as good a description of a Time Lord as we might find. She thinks that the Master should be worried about "the souls in his care," but he dismisses the soul as "an outdated concept." That's ironic. Later in his life, the Master's own incorporeal essence will find a home – at various times – in a pocket watch, a cygnet ring, Nyssa's old dad, and a string of snot dribbling from the TARDIS keyhole. If anyone in this universe proves the existence of the soul, it's our remorselessly reincarnated Master.

As he glides about churchyard and vestry, one has to wonder how long the Master has been playing the role of the Reverend Mr Magister of Devil's End. He's recruited a coven of a baker's dozen to chant at his secret black masses, and that could have taken some time. Our tale begins on the last day of April. Was he here for the winter? Did he have to bless the Christmas crib? Has he invited eager grooms to kiss their spring brides? Has he christened the newborns of the parish? Certainly, his congregation must wonder why their vicar makes them sing *He Who Would Valiant Be* at every single service, giving them a peculiar kind of glare each time they reach the end of the first couplet.

In Episode Three, the Master seeks to blackmail the whole village into joining his band of disciples. He's learned all their secrets, you see. There's Thorpe the grocer, "padding the bills of the local gentry," and Charlie, defrauding the post office. But best of all is the way the Master skewers poor Mr Grenville. "Has your wife come back from her sister's yet?" he smarms. "Will she ever come back, do you suppose?" What's the Master implying? Has Mrs Grenville merely run away with the coal man, or has Mr Grenville poisoned her beef tea and buried her under the rockery? We'll never know, and it doesn't matter, because what's most wonderful is how casually the Master can indulge in this petty gossip and innuendo. The Doctor, whatever his incarnation, is forever struggling to understand humans and their funny little ways. The Master has no such difficulty; which, if you think about it, makes the Doctor look foolish at best, and thoroughly closed-minded at worst. The most recent extrapolation of the Master, by a modern series understandably eager to find a new angle on old material, painted him as psychotic; his mental illness caused by a kind of trans-temporal tinnitus and a fear of being taken out at night by old men to be shown the *Doctor Who* title sequence. That's all good fun, but I prefer my Master sane. He shouldn't represent madness, blind destruction or boring old 'evil'. He's temptation; just as the Doctor is salvation. The Master views human weakness, greed and desire with the same cool cynicism as the serpent in the Garden of Eden. And that's why the Master is at his best in *The Dæmons*, offering the citizens of Devil's End "whatever they want in this world... whenever they want it." It's his finest moment in this, the character's foremost adventure.

To their well-recorded pleasure, *The Dæmons* serves all its regulars well. Sergeant Benton gets a couple of good punch-ups and Captain Yates joins the mid-story runaround that's a tradition of this era. It's padding, of course, but of the highest standard – with car and motorbike stunts and an exploding helicopter – and it displays a wild ambition in terms of physical action rarely seen in *Doctor Who* since, even in the modern era. Across its five episodes, *The Dæmons* makes the most of its extended time on location. A lovely sequence sees the Doctor beset by morris dancers, of all things. Again, we mustn't let familiarity distract us from the great wit of it all – especially the moment when the Doctor, hastening to save the world, is roundly beaten with a pig's bladder on a stick.

The Brigadier, meanwhile, is kept away from the action by a force field placed around the village by Azal. He'd have got in if he hadn't rocked up late. Lethbridge-Stewart is off to a regimental bash at the start of the story, but when Yates tries to track him down, he's told that his commanding officer "went on somewhere after dinner – no-one knows quite where." Ooh! It's another tiny mystery to ponder, but an image of the Brig dancing on a podium at an all-night disco flashes unbidden to the mind of this viewer. The fact that the Brigadier spends the next episode playing catch-up allows Nicholas Courtney to be quite brilliantly deadpan when replying to a report from his captain. "I see, Yates... So the Doctor was frozen stiff at the barrow and was then revived by a freak heatwave, Benton was beaten up by invisible forces and the local white witch claims she's seen the devil?" Allowing the earnest Brigadier to hang a hat on the absurdity of the whole business only makes it more believable.

In addition to the helicopter chase and the maypole scenes, *The Dæmons*' other great set-piece is – well – the whole of Episode One. It's among the very best opening instalments you'll ever find, and builds a sense of the uncanny while at the same time being full of genuinely laugh-out-loud dialogue. It's sublime from scene one; where, late one night, Old Jim and his collie battle home through a storm of nostalgic BBC sound effects. The collie runs away. Old Jim sees something terrifying out of shot, cries out... and dies from a heart attack, or so the local GP assures us after the cut. "Slight protrusion of the eyeballs, rictus drawing back of the lips over the teeth. Common enough in heart failure," he says. (Oh, it needn't be that serious, doc. I display those symptoms myself when watching *Arc of Infinity*.) Miss Hawthorne, however, is certain the man died of fright, and that diabolic forces are abroad in Devil's End. It's a bewitching brew of cliché and melodrama, with the theme of the whole story laid out in this brief exchange. (Sadly, we never do find out what Jim saw that night. It could be the gargoyle Bok, but as he seems to animate for the first time at the end of Episode One, it's unlikely. And while we're on the subject, the fate of the dog also remains infuriatingly uncertain.)

Lavishly filmed and well characterised, the first half hour of *The Dæmons* quivers with small pleasures. The quirks of the BBC team visiting Devil's End for the opening of the barrow are written and played to perfection. A neat directorial gag sees the episode switch from film to videotape for the first time at the moment of presenter Alistair Fergus' piece direct to camera, turning a familiar and often painful *Doctor Who* discontinuity into a strength. Actor David Simeon finds every nuance of Fergus' pastiche dialogue – chewing on his narration like David Frost ("There *is*. Something strange. About Devil's End"), or doing an Alan Whicker as he affects to reach for the right word ("Standing here, in this... *unquiet*... place"). Archaeologist Professor Horner has no time for him, and their mutual dislike is played to great comic effect. Acting as go-between is another endearing character: Harry, the camp BBC assistant. When snapped at by Fergus for asking if he's okay, Harry huffs: "Well! I only asked. There's no need to make a production number out of it." He's a familiar stereotype of course, but one wonders if the writers found specific inspiration close to home. *The Dæmons*' production assistant is Peter Grimwade. Taking a similar role on the previous story, *Colony in Space*, was one Jonathan Turner. A decade later, with the former a director of *Doctor Who* and the latter the producer (his name, by then, gunning double barrelled), their bitchy snits and spats would become the gossip of the *Doctor Who* world.

Sadly, the BBC crew heads for the hills after the barrow is cracked and Azal awakes. Following his invocation, the pace of the rest of the story is entirely set by the bizarre habits of our Dæmon. The Doctor tells us that Azal will manifest three times before we finally learn what he's about – though quite how the Doctor knows his schedule, is a total mystery. Azal can also change size at will. He first struts across the countryside as a towering Mr Tumnus, stamping on policemen, but then gets all shy and shrinks to a speck in the Master's cellar for a long while. What's he doing down there on the floor all that time? Smiting ants? Put together, these affectations mean that Azal can keep us waiting for a couple more hours, but still go 'ta-dah!' every so often. It's almost as if he knows he's in a multi-episode, cliffhanger-based melodrama.

For his final encore, Azal plays the proper bossy boots, booming judgments through ill-fitting teeth. "THIS PLANET SMELLS TO ME OF FAILURE!" he bellows, though that may be an unfortunate side effect of the fright he gave the Master at the end of Episode Three. Azal considers destroying the Earth, but then decides to give it over to the Master and kill the Doctor. Jo shouts: "Kill me, not him!", and her noble self-sacrifice causes Azal to blow up – which must be really frustrating for him after all those centuries waiting for his big moment.

It's far from a fresh observation to say that the climax of *The Dæmons* is disappointing, and Azal's reaction difficult to swallow. Even the script editor, Terrance Dicks, doesn't believe in it. So how might it have been handled better? What's the simplest fix? Well, how about if Azal instead ruled in favour of the Doctor and tried to kill the Master – but Jo *still* intervened. She would do it because she knows it's what the Doctor would do, and because no-one should die. Minutes before, the Master was poised to cut Jo's throat, so *this* would be a properly bewildering act of self-sacrifice. As our representative of humanity, Jo would be proof of how far we have come as a race. Bamboozled Azal goes *poof*. Church goes *bang*. A bewildered and broken Master is dragged away by UNIT.

The final scene we leave untouched, of course. The Doctor and Jo Grant, the Brigadier, Yates and Benton, all smiling in the spring sunshine. Around the maypole, the Doctor dances. The Brig would rather have a pint. As we slowly pull back high and away, we leave them together, forever, in a moment of undeniable *Doctor Who* perfection; in a timeless and perfect bubble of joy.

DVD Extras

A reel of Super-8 film, shot on location during production, flickers with the rainbow palette of 70s nostalgia. Jon Pertwee and Katy Manning waltz by. Roger Delgado and Nicholas Courtney grin from behind groovy shades. Bok the gargoyle slips off his wellies and into papier maché feet. Young children roll on the grass of the village green. They'll be parents themselves now. Grandparents.

Suitably advanced technology is indistinguishable from magic, they say. It's technology that gives the *Doctor Who* Restoration Team its ineffable powers, but I see only magic. A clip from *Tomorrow's World* in 1993 demonstrates the Team's early sorcery, while the episodes on this DVD show how much further their wizardry has come.

The documentary *Remembering Barry Letts* pays just tribute to the polymath producer of the Pertwee years, and features interviews with Letts himself, admiring colleagues, and his sons, Dominic and Crispin. The programme rightly puts its subject's *Doctor Who* work into the context of a long and high-achieving career, and while one wishes the budget had been available to provide more footage of Letts as an actor – and clips from other TV series on which he worked as producer – it proves an excellent and quietly moving tribute.

The Dæmons was a famously jolly job for its cast and crew, and that mood is captured by both the commentary and production documentary here. If you think there's nothing new to be learned about the making of this serial, then prepare to be surprised; not least by the story of the floor manager's hat. However, the most rewarding extra here is the 'Info Text' commentary, provided by the master of the art, Martin Wiggins. Intelligent, witty and insanely meticulous, it brings the making of these episodes vividly to life. By day, Dr Wiggins is one of the world's leading Shakespearean scholars. By night, he's researching and compiling these facts for us; including a list of all the newspapers used to make Bert the Landlord's coat for the morris dance sequence – and I mean down to *the specific days' editions*. Frankly, we should count ourselves lucky that Wiggins is on our side. Because if all this focus and brain power were instead used for evil, there'd be no stopping him. We would all be as dust beneath his feet. As is his will, so mote it be. **GARY GILLATT**

The Sarah Jane Adventures The Fifth Series

DVD/Blu-ray 2|entertain

STARRING Elisabeth Sladen (Sarah Jane Smith), Daniel Anthony (Clyde Langer), Anjli Mohindra (Rani), Tommy Knight (Luke), Sinead Michael (Sky)
WRITTEN BY Phil Ford, Gareth Roberts
DIRECTED BY Ashley Way, Joss Agnew
FIRST BROADCAST 3-18 October 2011
RRP £15.31 (DVD)/£20.42 (Blu-ray)

BBC DVD
THE Sarah Jane ADVENTURES
The Fifth Series
PG
2
DVD VIDEO

It's the end, and a moment that no-one was quite prepared for. Made without any foreknowledge that these would be the last instalments ever, these three stories from Series Five of *The Sarah Jane Adventures* provide a good snapshot of the series as a whole. That said – and to acknowledge this is not to undermine the tragic cause – there is a sense of unfinished business about them.

The first story, *Sky*, is rather reminiscent of earlier adventures, with its industrial setting (though the nuclear plant is an impressive backdrop), power-dressing female baddie (but Christine Stephen-Daly is no Samantha Bond) and preciously-gifted alien kid who comes as a ready-made adoptee for our plucky heroine. The script concerns an innocent child, with the power to destroy her enemies, being used as a weapon in a war between opposing factions: Bannerman Road was clearly christened as a joke by someone precognitive (and it's filmed in Wales as well). The Metalkind is an impressive-looking beast and injects some energy into proceedings by charging about zapping at everyone, and his Terminator-esque arrival in the scrapyard is an enjoyable and atmospheric homage. The main purpose of the story is to introduce Sinead Michael's likeable new addition to the team, who due to the truncated nature of the series never quite fulfils her potential. A welcome end-of-story cameo from Cyril Nri's mysterious shopkeeper hints at things to come for her, but we never see him again. Ultimately, your sympathy towards this lighter offering will hang on your reaction to the sight of Floella Benjamin running after our heroes in a pair of white wellies.

If *Sky* could be accused of following a familiar template, writer Phil Ford could reasonably cite his work on *The Curse of Clyde Langer* as an alibi. What a terrific piece of television this is. A children's drama that easily beguiles the adults watching, whilst treating the target audience to a scary, moving adventure with a message about homelessness. None of the viewers will ever have encountered a real monster, but most of them will have felt lonely, rejected and forlorn: and those are what prompt the nightmares here, despite the nominal presence of an evil totem pole. As friend after friend turns on him, and the impressive score beats on in oppressiveness, Daniel Anthony conveys Clyde's desperation and fortitude well, and his touching relationship with Lily Loveless' Eli provides a downbeat ending which refuses to give easy answers. Without doubt one of the best stories the series has done.

Then it's The Woman Who'll Always Be With Us verses *The Man Who Never Was* in Gareth Roberts' excellent valedictory flourish for the series. Sarah takes centre stage (which, to be fair, often wasn't the case), in a script that says much about slavery and exploitation, but isn't afraid to throw in some comic set-pieces whilst it's about it. James Dreyfus makes for a superb villain: tersely funny and enjoying himself just enough. The Serf-board taps into the current Apple fetish, whilst the man himself facilitates both a comic showcase for Mark Aiken when his avatar is cack-handedly controlled by Luke and Sky, plus a geeky reference for any oldies watching (Joseph Serf indeed, never was: on the credits of the cult 1960s series *The Prisoner* he is actually a pseudonym for star and writer Patrick McGoohan).

Sarah Jane (Elisabeth Sladen takes on the evil Harrison (James Dreyfus) in her final adventure.

DVD Extras

With only three adventures to make up this final season, 2|entertain has commissioned a special extra from producer Chris Chapman: *Goodbye Bannerman Road – Remembering Elisabeth Sladen*. This thoughtful piece gathers archive material of the news coverage of Elisabeth Sladen's untimely death. Seeing the news reports again emphasises just what an impact the tragedy made on the nation as a whole, and brings back the shock of it all for those of us who may just be getting used to her not being around.

The documentary then soberly brings us up-to-date by returning Anjli Mohindra and Daniel Anthony to the series' location for the first time in a year, to talk about their leading lady. The impression we get is of a lovely woman hampered by perhaps too much self-doubt: she never knew just how good and loved she was. Such love is evoked perfectly by Gary Russell, who as first fan, then friend, and then colleague – and an eloquent and insightful commentator to boot – is well placed to help us know the real 'Lis'.

The *coup de grace*, however, is Matt Smith appearing as himself in some specially-recorded material for a *Doctor Who*-related DVD for the first time. He's good value, humble in the face of Sladen's achievements, gracious in his observations, and aware of how moving and tragic her death is to her many legions of fans.

Watching this, there was definitely something in my eye: a tear, Sarah Jane. For you. **TOBY HADOKE**

THE DWM REVIEW

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
THE SELACHIAN GAMBIT
THE COMPANION CHRONICLES

The Selachian Gambit

AUDIO READING Big Finish

WRITTEN BY Steve Lyons
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Jamie, Polly and Ben
RRP £8.99 (CD), £7.99 (download)

Being an anarchic cosmic hobo has its drawbacks, as the Second Doctor discovers in this month's *Companion Chronicle*. With the TARDIS impounded and a hefty fine to pay, taking out a bank loan seems to be the only solution. And if this wasn't bad enough, the ferocious Selachians have picked that very day to break the bank.

The base under siege is the seminal Troughton era plot, and *The Selachian Gambit* sticks to the tradition by forcing its small group of characters together in a really tight spot and ratcheting up the pressure. The approach works equally well in these audios because of its intimacy – *Doctor Who* has always thrived in dark corners and isolated vaults.

Even strictly second-rate monsters like the Selachians are much more of a threat when there's nowhere to run to. Since their last appearance in the Seventh Doctor play *The Architects of History*, they seem to have lowered their sights somewhat, and here they come across as little more than galactic gangsters – and that's enough to make them the perfect villains for this light-hearted heist thriller.

After *The Anachronauts* experimented with two companions on narration duty, *The Selachian Gambit* takes the same approach with Jamie and Polly – and thanks to its concise running time and Frazer Hines' astonishingly accurate recreation of Patrick Troughton's vocal tics, comes up trumps. Between that and Anneke Wills' affectionate impression of Ben's cockney accent, and their energetic reading, the play moves along at a pace that's entirely in keeping with those brisk four-part stories from 1967.

With an irrepressible Doctor, a spoofy storyline, Jamie in audio drag, Ben getting crabby and fishy monsters, *The Selachian Gambit* is a fabulously engaging play that captures the voice of the Second Doctor and the spirit of his era. Brilliant. **MATT MICHAEL**

The Renaissance Man

AUDIO DRAMA Big Finish

WRITTEN BY Justin Richards
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Ian McNeice (Harcourt), Gareth Armstrong (Jephson),
RRP £10.99 (CD), £8.99 (download)

After last month's visit to Space Station Nerva in the distant future, this Fourth Doctor adventure pits the Doctor and Leela against a man with a vast appetite for knowledge, and the means to obtain it no matter what the cost. Aiming to continue Leela's education with a visit to the Morovanian Museum, the TARDIS instead arrives in what seems to be a quiet English village. But, as is so often the way, appearances are deceptive. The village is the mask for an altogether less pleasant operation run by the overbearing Reginald Harcourt, and as the Doctor and Leela investigate, and uncover the truth behind Harcourt's plan, the Doctor understands that they're in more than just physical danger – they might literally lose their minds.

Justin Richards' play addresses a recurring theme in *Doctor Who*: the difference between learning and knowledge. Harcourt sees himself as a Renaissance Man, someone who knows everything there is to know. The Doctor prefers to learn, and to understand – he knows better than most the destructive consequences of an unquenchable greed for knowledge. And it's the conflict between the Doctor and Harcourt's different views of the world that drive the story forward.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
THE RENAISSANCE MAN
FULL CAST AUDIO DRAMA

The theme is obvious in the first few minutes, when the Doctor and Leela bump into Professor Latterthwaite, busy catching butterflies. And while Latterthwaite can tell you anything you want to know about their genus and distribution, Leela wants to understand why she is catching them – believing Latterthwaite to be a huntress like herself. Abstract academia up against practical learning. Louise Jameson is great in these early scenes, even if Leela gets a bit less to do once the Doctor meets Harcourt. Within seconds, the two characters are rubbing each other up the wrong way:

The Fourth Wall

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Colin Baker (the Sixth Doctor), Lisa Greenwood (Flip Jackson)
ALSO STARRING Julian Wadham (Augustus Scullop), Yasmin Bannerman (Dr Shepherd), Hywel Morgan (Nick Kenton/Jack Laser)
RRP £14.99 (CD), £12.99 (download)

Along with his new companion, Flip, the Sixth Doctor has plans to explore the universe, fight evil and end injustice. But for now, all he wants to do is sit back, relax and watch a game of cricket on his Time/Space Telly. However, even this small pleasure is to be denied him, because before the second innings, Flip has been abducted from inside the TARDIS, and the Doctor realises that this is only the prelude to the end of reality itself. Trapped in another world, Flip has to join forces with heroic Jack Laser to confront the machinations of the evil Lord Krarn. Although he'd love to rescue her, the Doctor has problems of his own, what with crossing paths with media mogul Augustus Scullop and discovering the invasion plans of the inept Porcians.

Like Colin Baker's TV adventure, *Vengeance on Varos*, *The Fourth Wall* takes a sidelong glance at the media. Unlike *Varos* though, this is a comedy which is more interested in poking fun at the tired conventions of bad telly than in contemplating the effects of violence on the viewing public.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
THE FOURTH WALL
LASER
FULL CAST AUDIO DRAMA

Scullop is an oily and embittered creep, desperate to save his flagging career with ever-more outrageous stunts. His big show, *Laser*, is so embarrassingly bad that when Flip gets stuck inside it she can only point out the illogical dialogue, absurd technobabble and two-dimensional characters. The chief baddie in the fictional world, Lord Krarn, is little more than a joke – that is, until he escapes into reality, when his insanely unfocused villainy, and uncontainable ego becomes a much bigger and less laughable threat.

As the play develops, author John Dorney starts to get very clever, having his fictional characters confront their creators, and help them to realise their lack of imagination.

Darkstar Academy

AUDIO READING AudioGO

WRITTEN BY Mark Morris
READ BY Alexander Armstrong
FEATURING The Eleventh Doctor, Amy and Rory
RRP £10.20 (CD)

Mark Morris' story uses the tried-and-tested idea of bringing the TARDIS to what appears to be a perfectly ordinary location, but turns out to be anything but. Hot on the heels of some unstable temporal energy, the Doctor, Amy and Rory arrive in the grounds of an English public school in the 1950s. All looks as it should – until the Doctor discovers that the prefects carry some pretty nifty futuristic guns, and that the school is under attack by foot-long, vicious crab-like creatures. Both staff and pupils are in terrible danger, but where can they run to? The school and grounds are surrounded by a strange force-field, and as the Doctor uncovers, the school's cellars are a maze of gleaming, hi-tech corridors. Wherever the school's true whereabouts, it's certainly a long way from 1950s England.

Morris' story knows what it wants to do and sets about it with plenty of energy, so if you're a fan of *Doctor Who* stories where people run back and forth, barricade themselves in, and fend off hordes of flesh-eating monsters, then this is for you. The crab-like creatures are often likened to having the voracity of Piranhas, so there are a number of grisly deaths to enjoy. The story's big twist isn't perhaps as big a shock as it might be, but there are plenty of other surprises along the way to make up for it. The Doctor works out that the crab-like creatures have been sent to the school to target the pupils directly, but by who? Other than the TARDIS crew, Morris only concentrates on a few other characters – but still manages to keep the villain's true identity a secret to the end.

There are downsides, however – the story's resolution, for one. Morris' plot is clever and unexpected, but in the wake of so many recent 'paradox' storylines, it doesn't grab the imagination as much as it should. Another drawback is that the story doesn't quite deliver on a sense of scale. At the beginning, the temporal disturbance the Doctor is investigating physically attacks him in the TARDIS, putting a picture in his mind that he describes as "the end of everything." By the story's conclusion, however, it doesn't appear that the Doctor has been up against anything more than the usual intergalactic naughtiness that he deals with every day of the week.

the Doctor testing Harcourt's limits as Harcourt points out the origin of his name-dropping quotes.

With two grand actors, Tom Baker and Ian McNeice (as Harcourt), comes a real weight to the confrontations. McNeice makes Harcourt intellectually arrogant and supremely confident. When Baker lets rip, everyone knows about it, and it's as awesome to hear as it was to see. Elsewhere, Richards injects enough whimsy into the script to allow the Doctor moments of eccentric, expansive contemplation while making sure they're not at odds with the overall tone of the play.

The Renaissance Man is an entirely appropriate continuation of the Doctor's quest to enlighten the savage, and to show her the importance of learning. And given that *Doctor Who* started as a quest to educate and inform Great Britain's children, nearly 50 years on, it's nice to be reminded of that. **MATT MICHAEL**

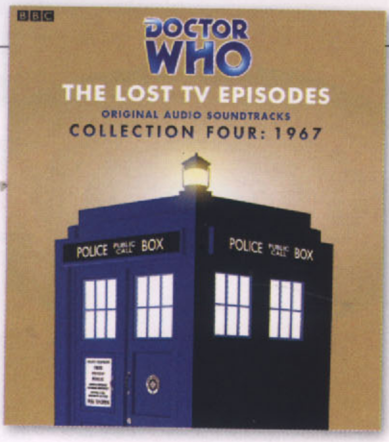
If all that sounds a bit too taxing, then you've always got the Porcians: a race of monsters specifically meant to be a bit rubbish. Overgrown pigs who just aren't very good at what they do (which is invading planets), snorting and snuffling as they talk – they're like something Douglas Adams might have dreamed up, and unsurprisingly a lot of fun.

The Fourth Wall is brought to life by a cast of actors, all of whom get the chance to play two roles – what actor wouldn't enjoy double the airtime? Perhaps only Lisa Greenwood: given it's only her second adventure, it's an interesting choice to write Flip out of the action for a big chunk of the story. That said, what she does, she does brilliantly: her gentle nagging of the Doctor at the beginning makes a nice change from Peri's strident complaining, and her confrontation with Lord Krarn is electrifying. This is a magnificent play, and highly recommended. **MATT MICHAEL**

BBC
READ BY ALEXANDER ARMSTRONG
DOCTOR WHO
DARKSTAR ACADEMY
WRITTEN BY MIKE MORRIS

Alexander Armstrong (Reg Arwell in the 2011 Christmas Special *The Doctor, the Widow and the Wardrobe*) gives a strong, clear reading, but makes little attempt to capture the individual performances of the leads. Characterisations are left to survive on the strength of the dialogue which, in the case of Matt Smith's Doctor, asking for jam roly-poly and criticising guns as 'nasty bangy things', is rather fine. **VANESSA BISHOP**

The Lost TV Episodes Collection Four: 1967



TV SOUNDTRACKS AudioGO

CONTAINS *The Macra Terror*, *The Faceless Ones*, *The Evil of the Daleks*, *The Abominable Snowmen*, *The Ice Warriors*
WRITTEN BY Ian Stuart Black; David Ellis & Malcolm Huke; David Whitaker; Mervyn Haisman and Henry Lincoln; Brian Hayles
STARRING Patrick Troughton (the Second Doctor), Frazer Hines (Jamie), Michael Craze (Ben), Anneke Wills (Polly), Deborah Watling (Victoria)
RRP £70.00

These box-set reissues of lost TV episode soundtracks have been proving their worth with a number of bonus features, such as some entertaining radio documentaries and PDF files of the original camera scripts. This fourth collection, which features five Second Doctor stories, puts the most work in yet – not with any supplementary programming but with an entirely new presentation of *The Macra Terror*.

The story was first released on cassette in 1992, with linking narration by Sixth Doctor Colin Baker. When it was re-released on CD in 2000, it had a significantly sharper soundtrack but kept Baker's narration, which meant it was out of step with other soundtracks that used artists who had appeared in the original productions. *The Macra Terror* 2012 edition features newly-recorded narration by Anneke Wills, who plays companion Polly in the TV episodes, and with a new, more atmospheric and detailed script written by Robert Ayres. Dramatic scenes like the Macra's first appearance at the end of Episode 1 no longer limp by with 'the crab-like creature was hideous', but finish now impressively with a flourish of glowing yellow eyes and the 'snapping' of 'fearsome claws'.

The Macra Terror offers the bizarre juxtaposition of a holiday camp-like human colony that has been infiltrated by toxic gas-guzzling giant crabs. The Macra's return in the 2007 Tenth Doctor story *Gridlock* came as a complete surprise, but perhaps it shouldn't have. The stories share remarkable similarities – the Earth colony, the brainwashing, the poisonous fumes, even a sense of the surreal. Ian Stuart Black's story shows a civilisation that looks perfect on the surface but has something rotten underneath. Publicity photos, and the surving censor clip footage, don't show the Macra to be particularly successful monsters. The audio, however, suggests otherwise. This is a taut and nightmarish story that succeeds in every way.

It's tempting to see the Patrick Troughton era just in terms of familiar labels, such as 'The Monster Years' or as 'Base-under-siege stories', that give the impression of the stories all being the same. It's an era, however, with a wealth of ideas that rarely fail to impress. *The Faceless Ones* brings the TARDIS to Gatwick Airport in 1966 where aliens are stealing the identities of hundreds of young tourists, and is a rare contemporary-set adventure, yet displays astonishing confidence – and still feels oddly modern today. Similarly with *The Evil of the Daleks*, the Victorian era seems like the series' default period for an historical setting. *Evil* was the first to do it and the first to tell a story about a Dalek civil war – another idea revisited in the future.

Six-parters *The Abominable Snowmen* and *The Ice Warriors* possibly suffer from being a bit too long and, on audio, with monsters that aren't great with dialogue – the Yeti don't speak at all, and the Ice Warriors take an age to hiss out a single sentence. The star of *The Abominable Snowmen* is its Himalayan monastery, a wonderfully echoey place. The story's lack of music helps to make it feel even more remote. In *The Ice Warriors*, set in the future where Earth is in the grip of a new Ice Age, it's the feuding between the scientists charged with holding back the advancing ice that gives the story its strength.

A bonus disc of interviews with narrators Anneke Wills and Frazer Hines gives glowing accounts of the making of each story which, in the majority of these cases, seems fully justified. **VANESSA BISHOP**

> **'The newly-narrated *The Macra Terror* is a taut and nightmarish story. It succeeds in every way.'**

Sound Effects

AUDIO CD AudioGO

RRP £6.10

DOCTOR WHO
Sound Effects

Back in 1978 when this album was first released on vinyl, it offered the rare opportunity to actually own some genuine *Doctor Who* material, and the fans of the day would take great pride in keeping both sleeve and LP as pristine and scratch-free as possible. These days, in the face of DVD and online material, the appeal of its re-release on CD as part of the 'Vintage Beeb' range is as slight as its 34-minute running time. It is to be welcomed, then, that those with a hankering to experience the album in its original form will be able to buy it as a vinyl LP from 21 April.

The curious thing about listening to this album in 2012 is how very much more familiar its tracks are now to older fans than they could ever have been when first heard nearly 35 years ago. *Sutekh Time Tunnel* from *Pyramids of Mars* plays like one of *Doctor Who*'s 'greatest hits', immediately recognisable and instantly recalling scenes from the story made familiar from years of watching on video and DVD. Back in 1978, however, if the listener hadn't had the foresight or means to make their own audio off-air recordings, this two minutes or so of metallic shimmering would have been all but meaningless.

New listeners to the album might be surprised by its fairly limited material. Despite the series having been on air for 15 years by the time of its original release, the oldest track credited to a specific story is *The Dalek Control Room* from 1974's *Death to the Daleks* (the familiar duh-DUH, duh-DUH, duh-DUH that has haunted nearly every Dalek story since 1963); and although various effects reach up to 1978's *The Invasion of Time*, many stories from this period don't feature at all. The best tracks are those that give an impression of something happening, such as *Styre's Scouting Machine* in its 'approach', 'stop', 'search' and 'depart' modes from 1975's *The Sontaran Experiment*, and the agitated clicks and wailing klaxon of *Atomic Reactor Runs Wild* from 1976's *The Hand of Fear*.

A little extra fun can be had casting an eye over the original LP's back cover, reprinted on the CD's sleeve, that refers to several stories by their working titles – *Doctor Who and the Exillons* = *Death to the Daleks*. And for even more entertainment, now that the album is on CD, there's always the option of pressing the 'shuffle' button… **VANESSA BISHOP**

Nightmare of Eden

DVD BBC Worldwide

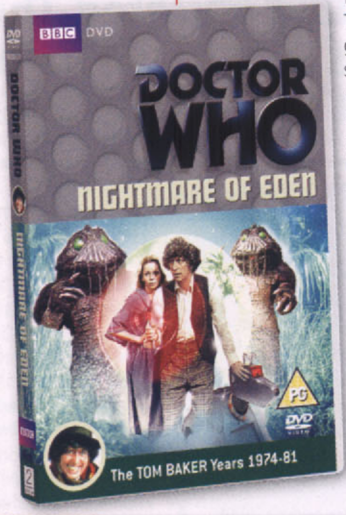
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana), David Brierley (K9)
WRITTEN BY Bob Baker
DIRECTED BY Alan Bromly
FIRST BROADCAST 24 November – 15 December 1979
RRP £20.42

RELEASED 2 APRIL

Spaceships, monsters, guns and silly costumes? Pah – the stuff of myriad *Doctor Whos*. But how often do we also get... hyperspace collisions? Drug dealers? Real events stored in a little box?! And loads more besides...? *Nightmare of Eden* has a phenomenally clever and ambitious script – but it is, notoriously, one of a small number of *Doctor Who* serials to be more-or-less synonymous with the words 'troubled production'. There can be few programmes in TV history from which the director was dismissed from the set for intransigence during a tea-break – as has long been rumoured of *Nightmare of Eden*, and confirmed on this release by effects man Colin Mapson among others. And it seems that planning a DVD release for this ambitious serial was to prove nearly as troublesome.

"The plan was to do a normal 30-minute retrospective feature," DVD extras producer Ed Stradling reveals, "but it quickly became apparent that that would be very difficult. From the creative side of things there was only [writer] Bob Baker available. The designer Rupert Jarvis was sadly not in good enough health to be interviewed, plus of course [director] Alan Bromly, [producer] Graham Williams and [script editor] Douglas Adams are no longer with us. I'd spoken to Tom Baker the previous year about the on-set arguments with Alan Bromly, but he seemed to remember very little about them – and a review of our 2007 interview with Lalla Ward made it pretty clear that the best of her memories had also already been mined in that programme!"

The Nightmare of Television Centre makes a virtue out of this potential shortcoming, however, by allowing more screen time than usual for essential contributors like Mapson, and video effects designer AJ Mitchell, to tell as full a story as we're ever likely to hear of the production, from an intriguingly 'below decks' perspective – the story straight from the coalface, as it were, rather than filtered through actorly reminiscence. "I wasn't able to get a single member of the guest cast to agree to contribute!" rues Stradling. "I think that studio-bound stories such as *Nightmare of Eden* do generally bring back fewer memories for the performers."



Elsewhere on the DVD, there's a discussion among writer/critics Joseph Lidster, Simon Guerrier and Josie Long about the themes and production of the story. "The first one of these we did," says producer James Goss, "where we found things to celebrate about the 1996 *Doctor Who* TV Movie, got a very good response. As a series of featurettes, this is all about those *Doctor Who* stories you have a 'strange love' for – you know they're not the best stories, but these pieces try to celebrate all that's good about them and give you the excuse to sit back and enjoy watching it. If you like, it's converting a potential 'Oh no, not *Nightmare of Eden*' into a 'Hooray, *it's Nightmare of Eden*!' And they're not 'fan discussions' – that makes it sound like your stereotypical three men with wizard beards down the pub tutting about the guest ale and UNIT dating. Yes, these three people are well-informed admirers of the show, but they're also all accomplished authors, panellists and critics."

What a nightmare! The Mandrels shuffle onto DVD.

In fact, this also echoes the original serial itself; *The Doctor's Strange Love* finds itself having to discuss a fairly mature, sophisticated subject – drug abuse – but in an accessible and reasonably light way. This aspect of the story is actually a very dramatic strand running through in the midst of an oddly imbalanced finished piece. "You're so right there!" Goss agrees. "I'm really looking forward to seeing the 'Making Of' documentary, to find out what happened to the script. As the panellists point out, it's a dark and sophisticated thriller that reaches the screen as something stylistically very different indeed. And, I think it's reasonable for our panellists to point out that *Nightmare of Eden* occasionally wears its subject matter very seriously indeed – and then, sometimes, not so much! I think all three managed to point out all the things in *Nightmare of Eden* to be excited and delighted about – as well as pointing out that yes, it's okay to think the Mandrels may not be the best monsters in the programme's history..." **DAVID DARLINGTON**

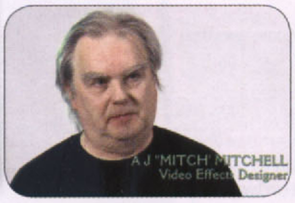
BUY IT BECAUSE: It's an adventure with a superb, ambitious script – and the behind-the-scenes story is a fascinating one.

WHAT'S IT ABOUT?

The Doctor and Romana must contend with drug smuggling, an alien zoo, and the terrifying Mandrels...

EXTRA FEATURES

- Commentary with actors Lalla Ward and Peter Craze, writer Bob Baker, effects designer Colin Mapson and make-up designer Joan Stribling, moderated by Toby Hadoke
- *The Nightmare of Television Centre* – making-of feature with Colin Mapson, video effects designer A J 'Mitch' Mitchell and assistant floor manager Val McCrimmon
- *Going Solo* – writer Bob Baker talks about *Nightmare of Eden*
- *The Doctor's Strange Love* – a look at *Doctor Who* through the eyes of fans who love it, with Josie Long, Joe Lidster and Simon Guerrier
- *Ask Aspel* – archive interview
- Photo Gallery
- Subtitles & subtitle production notes
- PDF *Radio Times* listings
- Coming Soon – *Ace Adventures*



The Doctor's Strange Love.

Lalla Ward on *Ask Aspel*.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

APRIL

MONDAY 2

DVD
- ***Nightmare of Eden*** by Bob Baker [Fourth Doctor, Romana and K9] BBC DVD £20.42 See above

THURSDAY 19

MAGAZINE
- ***The Doctor Who Companion: The Eleventh Doctor Volume Five*** Panini £4.99

THURSDAY 5

CD - AUDIO READING
- ***Torchwood: Fallout*** by David Llewellyn [Gwen and Andy] AudioGO £10.20 See page 78

MONDAY 30

CD - AUDIO DRAMA
- ***Energy of the Daleks*** by Nicholas Briggs [Fourth Doctor and Leela] Big Finish £10.99 See page 77
- ***The Emerald Tiger*** by Barnaby Edwards [Fifth Doctor, Nyssa, Tegan and Turlough] Big Finish £14.99 See page 77

CD - AUDIO READING
- ***The Companion Chronicles: The Wanderer*** by Richard Dinnick [First Doctor, Ian, Barbara and Susan] Big Finish £8.99 See page 78

MAY

THURSDAY 3

MAGAZINE
- **DWM 447** Panini £4.50

CD - TALKING BOOK
- ***The Sensorites*** by Nigel Robinson [First Doctor, Ian, Barbara and Susan. Read by William Russell] AudioGO £13.25

CD - AUDIO READING
- ***Day of the Cockroach*** by Steve Lyons [Eleventh Doctor, Amy and Rory. Read by Arthur Darvill] AudioGO £10.20

CD - AUDIO READING
- ***Torchwood: Red Skies*** by Joseph Lidster AudioGO £10.20

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Energy of the Daleks

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela)
ALSO STARRING Alex Lowe (Damien Stephens/Roboman), Mark Benton (Jack Coulson), Caroline Keiff (Lydia Harding), Dan Starkey (Kevin Winston/Roboman), Nicholas Briggs (the Daleks), John Dorney (Roboman)
RRP £10.99 (CD), £8.99 (download)

RELEASED 30 APRIL

For Louise Jameson, the latest audio adventure in which she stars as Leela represents the fulfilment of a long-standing ambition.

"My very first thought when I was offered the part of Leela was, 'I'm gonna work with the Daleks!', but I never did," she recalls, "so I'm *so* pleased to be doing *Energy of the Daleks.*" When we talk to Louise, it's April 2011, and *Energy* is the first of the Fourth Doctor Big Finish plays to be recorded. "I haven't had any scenes with the Daleks yet, but it's coming!" she grins, fizzing with delight. "It's my Good Friday treat!" And how does the script handle the Daleks? "Oh, really well," Louise beams. "They've put a twist on them..."

But Louise is excited about more than just the Daleks. "Because Leela came in on the crest of a feminist wave in the mid-to-late-70s, they made her quite feisty – though they took her clothes off to do it – but I love the discussion in the opening scene about high heels and how appalling she finds them, because she can't run in them. I really love that Nick [Briggs, the writer and director] has done that little homage to the 1970s and that big discussion about shoes – bound feet in China, the campaign for decent footwear, and young women today who only wear heels when they really want to dress up, as a direct result of that... Nick's acknowledged that. I adore how he writes Leela.

"And I think in this story, Leela's instinctive brain is shown to be very powerful. That's important to me, because there's sometimes a danger that Leela can feel stupid – which she isn't at all. She is instinctive and she is intelligent, but she doesn't have the education. So it's lovely that Leela's intelligence is acknowledged. I think it's a great script."

As the first Fourth Doctor play to be recorded at Big Finish, *Energy of the Daleks* was Louise's first time recreating the Leela of the TV series; her other audio appearances as the character have seen Leela much later in life. Recreating the original Leela involves some subtle but significant changes. "I think she's more of a pupil when she's around Tom as the Doctor," Louise notes. "For example, in all the other stories I've done, 'computer' wouldn't be an unusual word for her at all, but they've deliberately made it slightly strange for her to say in *Energy of the Daleks*: 'com-pu-ter'. It's a subtle little thing, but that's the main difference. She hasn't got quite as much knowledge.

"But what I love most of all is the way that relationship is captured. Leela and the Doctor. Tom made the point that, when people are really fond of each other, they bicker. The sort of bickering where they can finish each other's sentences. The minute little changes we've been making have absolutely reflected that, making it almost like a couple that have been married forever. Although of course, we had a strict no-sex ethic in my day!

"And the best thing," she adds excitedly, "is that the janis thorn makes its appearance again! *Perfect.*"

DAN TOSTEVIN

BUY IT BECAUSE: Leela gets to meet the Daleks at last!

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Tom Baker and Louise Jameson in
ENERGY OF THE DALEKS
by Nicholas Briggs
featuring Mark Benton with Nicholas Briggs as The Daleks
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

The Doctor and Leela find themselves in the middle of London at the time of a new energy crisis. The Doctor has detected a mysterious energy reading. Could it be that the most evil creatures in the universe have returned to claim ultimate victory once and for all?

The Emerald Tiger

AUDIO DRAMA Big Finish

WRITTEN BY Barnaby Edwards
STARRING Peter Davison (the Fifth Doctor) Janet Fielding (Tegan), Mark Strickson, (Turlough), Sarah Sutton (Nyssa)
ALSO STARRING Cherie Lunghi (Lady Adela), Sam Dastor (Professor Narayan), Vincent Ebrahim (Shardul Khan), Neil Stacy (Major Haggard), Vineeta Rishi (Dawon), Gwilym Lee (Djahn/Lord Edgar), Trevor Cooper (Colonel Creighton/Kimball)
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 APRIL

A new trilogy of audio adventures for the Fifth Doctor with Tegan and Turlough – plus the older version of Nyssa introduced in 2010's *Cobwebs* – begins this month in *The Emerald Tiger*. "This is a story which I'd been fiddling around with for two or three years," explains its writer and director, Barnaby Edwards. "[Script editor] Alan Barnes and I discussed doing something in Rudyard Kipling's India and I was looking around for the right legend to choose, and it all came together in this story."

The setting, opines Barney, is a perfect fit for Peter Davison's Doctor: "It's the style. The costume and everything. It is sort of 1910, 1920s, so he would look like he fitted in there. And of all the Doctors, he's got a slight dislike of the upper classes if they are wastrels and exploiters."

It's also a time and place Barney has long been interested in. "One of my favourite books is EM Forster's *A Passage to India*, and one of my favourite writers is RK Narayan. There's a whole area of literature that I like and tried to bring into this story. I've also stuck adventure stories in there. The thing I had to refresh my memory on was the famous lost city of Lanka. I thought, 'That sounds like a good *Doctor Who* story...'

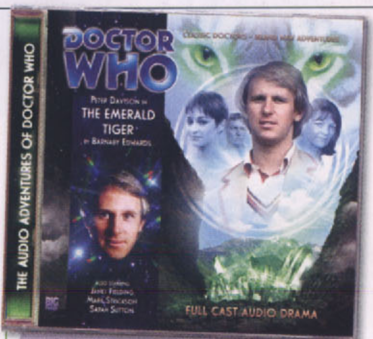
"I also wanted to write a story that was like *Indiana Jones* in that it had lots of action sequences, because I'd enjoyed writing those for my Sixth Doctor story *The Wreck of the Titan*, but they are incredibly difficult. You have to write action sequences in a way that is comprehensible to people listening to it, and you've also got to get information across and have funny lines whilst a car is crashing or a train is going off the rails!"

But the hardest part of the writing process was accommodating the lead characters. "I have every sympathy for people who had to write for three companions on television. You get that lovely family feel, but none of them really got that much to do on TV, and on audio you want to give them something to do, so they've all got to have subplots. Simply working that out was incredibly time-consuming – the actual plotting of *The Emerald Tiger* took me two months, before I'd written any dialogue!"

One character was a particular joy for Barney. "Every now and then you have these actors who you've grown up watching and you would absolutely love to work with, and very occasionally you manage to get them," he grins. "Cherie Lunghi was a case in point. She's never disappointed me with a performance. When I was writing the character of Lady Forster, I kept hearing her lovely, husky, caramel voice in my head, and I thought it would be lovely to get her: 'We'll offer it to Cherie Lunghi first, and then we'll go down the list and get someone who's actually willing to do it!' But despite the fact that she was on holiday and we had to send the script out to her, and she had to drive miles to be able to phone her agent back, she was very sweet about the script and agreed to do it! And she was magnificent to work with."

DAN TOSTEVIN

BUY IT BECAUSE: Its setting is not traditional *Doctor Who* territory...


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Davison in
THE EMERALD TIGER
by Barnaby Edwards
also starring Janet Fielding, Mark Strickson, Sarah Sutton
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Calcutta, 1926. The Doctor and his companions join an expedition to locate the fabled emerald tiger. They must journey to a lost world filled with wonder and wickedness. But at its centre, something is stirring. Something with emerald eyes, sharp claws and a heart of darkness...

MONDAY 7

DVD

■ ***Ace Adventures***
[Seventh Doctor, Mel and Ace] [Box set containing *Dragonfire* by Ian Briggs and *The Happiness Patrol* by Graeme Curry] BBC Worldwide £30.60

BOOK

■ ***The Crimson Hand***
by Dan McDaid [Tenth Doctor and Majenta. Collected comic strips from **DWM**] Panini Books £TBA

TUESDAY 31

CD - AUDIO DRAMA

■ ***Trail of the White Worm***
by Alan Barnes [Fourth Doctor, Leela] Big Finish £10.99

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Tom Baker and Louise Jameson in
TRAIL OF THE WHITE WORM
by Alan Barnes
FULL CAST AUDIO DRAMA

■ ***The Lost Stories: The Guardians of Prophecy*** by Johnny Byrne and Jonathan Morris [Sixth Doctor and Peri] Big Finish £14.99

■ ***The Jupiter Conjunction***
by Eddie Robson [Fifth Doctor, Nyssa, Tegan, Turlough] Big Finish £14.99

CD - AUDIO READING

■ ***The Companion Chronicles: The Jigsaw War***
by Eddie Robson [Second Doctor, Jamie] Big Finish £8.99

THURSDAY 31

MAGAZINE

■ **DWM 448** Panini £4.50

JUNE

THURSDAY 7

CD - TALKING BOOK

■ ***The Sea-Devils*** by Malcolm Hulke [Third Doctor and Jo. Read by Geoffrey Beevers] AudioGO £13.25

CD - AUDIO READING

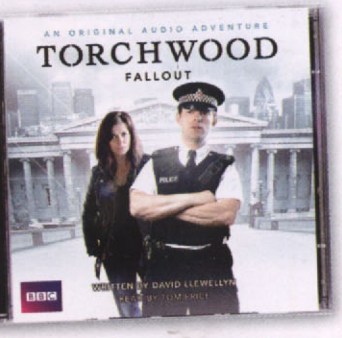
■ ***Torchwood: Mr Invincible***
by Mark Morris AudioGO £10.20

WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *www.audiogo.co.uk*

COMING SOON...



Torchwood: Fallout

AUDIO READING AudioGO

WRITTEN BY David Llewellyn
FEATURING Gwen and Andy
READ BY Tom Price
RRP £10.20 (CD)

RELEASED OUT NOW

WHAT'S IT ABOUT?

Police sergeant Andy Davidson calls on his friend, Torchwood's Gwen Cooper, when he realises that a murder may have an extraterrestrial connection...

The second in this run of four *Torchwood* adventures features the return of the KVI, from writer David Llewellyn's *Torchwood* novel, *Trace Memory* (2008). "I'm a bit obsessed with Russian history," admits David. "The 1960s KVI were like Bond villains. In *Fallout*, I wanted a KVI agent who was post-Cold War. The kind of person who would rather slip something radioactive in your sushi than attack you with a top secret space weapon..."

How does writing a *Torchwood* audio differ to writing a novel? "I think the trick to writing to this length," the writer reveals, "lies in imagining it as a 45-minute episode. If you were novelising a single TV episode of *Torchwood*, the end result would probably be about 12,000 words – roughly the length of a single disc – so you should avoid cramming in more plot than a single episode would support. I hope I've avoided that!"

"I think I always saw *Torchwood* as having the capacity to deliver exciting but grown-up sci-fi stories while still functioning as an ongoing drama," the writer continues, "and that's certainly been getting truer with each series. *Fallout* is very much a Sergeant Andy story – I've loved his character since the first series, so it was enormous fun putting him centre stage. The title is as much about Andy dealing with the fallout of Torchwood leaving Cardiff as it is about anything else in the plot! I've been very cruel and given poor Tom Price a verbose Russian villain to read. Tom hasn't called me any nasty names on Twitter, so it must have gone okay..."
DAVID DARLINGTON

BUY IT BECAUSE: It's a classic thriller – *Torchwood* style.

The Wanderer

AUDIO READING Big Finish

WRITTEN BY Richard Dinnick
PERFORMED BY William Russell and Tim Chipping
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 APRIL

DOCTOR WHO
THE WANDERER
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Siberia at the end of the nineteenth century, and the TARDIS arrives just as a shooting star hurtles to the ground. With his friends either dying or lost, Ian must save the future – and try to find a way home to 1963...

William Russell – the actor behind Ian Chesterton, one of the Doctor's very first companions – hasn't been the most prolific voice in the *Companion Chronicles* series, but he's undoubtedly among the most popular. It's the success of his previous outings that made Big Finish eager to bring him back this month, and the team couldn't be more thrilled to have him.

"I think, during the course of doing *The Companion Chronicles*, it's become clear that William Russell is an absolute master," enthuses series producer David Richardson. "He came on board for *The Transit of Venus*, and came back to do *The Rocket Men*, and in between he'd done a couple of *The Lost Stories*. Every time he gives the most textured performance, with that beautiful voice. It suddenly clicked with me that I wanted to do a lot, lot more with him, so I suddenly started commissioning a lot more *Companion Chronicles* with Russell just because I wanted to hear them!"

"The story's called *The Wanderer* because it's about wandering," regular Big Finish author Richard Dinnick explains. "It's about wandering in all aspects. It's about a wandering monk. It's about Ian and Barbara and the Doctor wandering in the fourth dimension. And it's about Ian and Barbara not wanting to wander, in effect; they were kidnapped by the Doctor, they don't want to be there, they want to go home."

Richard's story contains a few thematic links to an earlier William Russell-narrated *Companion Chronicle*, which explored certain aspects of Ian and Barbara's relationship in unprecedented depth. "In John Dorney's *The Rocket Men*," says Richard, remembering the acclaimed 2011 release, "Ian realised that he loved Barbara – and I think that *The Wanderer* is a precursor to that. The reason he's stopped hating this wandering existence, although he still wants to go home, is that Barbara's there. He's got a mate who he can relate to."

Plot-wise, David explains, *The Wanderer* is "very much a story to do with the history of the world, and how the Doctor in particular – but also his companions – fit into that history."

How so? "Ian, Barbara, Susan, and the Doctor rock up in the TARDIS as per normal, and on the night they arrive, they see lights in the sky," Richard reveals. "And there's another light in the sky the following night, and they're trying to find out what's going on..."

According to Richard, it's not just William Russell who gives an exceptional performance. "The guest voice in *The Wanderer* is an actor called Tim Chipping, who's really very good," grins Richard. "He's got just the right level of neutrality coupled with... well, complete nuttiness!"

"Tim really is just sensational," David agrees. "When we were recording it, there was one scene which comes right in the middle of the story, towards the end of the first episode, where we literally just did one take, because what he did in that very first reading was so energised and shocking. We realised there was no point trying to go there again, because he'd got it in one." **DAN TOSTEVIN**

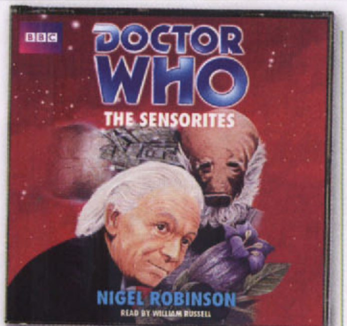
BUY IT BECAUSE: It's another *tour de force* performance from a *Doctor Who* legend.

The Sensorites

TALKING BOOK AudioGO

WRITTEN BY Nigel Robinson
READ BY William Russell
FEATURING The First Doctor, Ian, Barbara and Susan
RRP £13.25 (CD)

RELEASED 30 APRIL



WHAT'S IT ABOUT?

The time-travellers discover the seemingly dead crew of a spaceship and find themselves at the mercy of the mental powers of the Sensorites...

The audio reading of the novelisation of *The Sensorites* follows close behind the TV serial's début on DVD – but is rather a radical re-working of the source material. "I was impressed with Nigel Robinson's novelisation of this story when it was first published in 1988," says commissioning editor Michael Stevens. "It was partly because it depicted the very first TARDIS crew so appealingly – it's clear that the writer has an affinity with them. Also, the beauty of the Target books is that the story environments are as vivid and real as the author cares to tell us. In the case of *The Sensorites* we're given convincing descriptions of first the eerie spaceship and then the Sense Sphere. In the hands of a skilled reader such as William Russell, these stories take on a new life of their own."

Russell – who essentially launched the range for AudioGO – presents the story with his typical energy and enthusiasm. "Since he read the first three Target novelisations for us back in 2004," Stevens confirms, "William has been a very popular narrator, and this will be his sixth title in the range – with a seventh hopefully following close behind! He puts the story across with tremendous conviction, and has a keen understanding of the way *Doctor Who* stories continually flip from strong melodrama to light comedy as they go along."

"There's never any lack of pace with William Russell reading," agrees sound designer Simon Power, "because he always manages to energise every single word. Anyway, I think what *The Sensorites* lacks in pace it makes up for in tension and claustrophobia. Being trapped on a spaceship with aliens aboard means that every time a door is opened you're wondering what's on the other side! This one's great from a sound design point of view, because it's set on a huge spaceship, which means lots of creepy atmospheres, humming machinery and metallic reflections. Then there's all the psychotronic stuff with the Sensorites' telepathic abilities. It's a real opportunity to go mad and use some nightmarish sounds and horrific layered soundscapes..."

An interesting departure from the source material, then? One of the key features of the atmosphere of *The Sensorites* is a stillness bordering on silence. "The word 'soundlessly' is often used in the text," Power agrees, "but I'm afraid to say I don't do 'soundlessly' very well! So I will give a drifting spaceship a layer of subsonic rumble, a soundless door will clank and hiss, and I tend to cope with the huge vacuum of deep space by adding the occasional wailing of a lost soul! That will hopefully make everything as huge as possible – and that's what you'll get with *The Sensorites*. Something that's a bit more 'widescreen' than the original!"
DAVID DARLINGTON

BUY IT BECAUSE: It's an atmospheric re-imagining of a TV story, which adds new depth to the original version.

WIN!

Enter this month's competitions for the chance to win the very latest *Doctor Who* releases on DVD and CD!

SONY PLAYSTATION VITA!

The Doctor embarks on an amazing new adventure in *The Eternity Clock*, an exciting new game developed for BBC Worldwide by SuperMassive Games for the Sony PlayStation 3 and the PS Vita – Sony's new portable entertainment system.

Playable in either single or two-player mode, you control the actions of both the Doctor and River Song as you navigate them through a series of dramatic encounters with enemies such as Daleks, Cybermen and Silents, and help them solve some tricky puzzles to allow them to reach the next level. The game will be available to download in April from the PlayStation Network, price TBC at the time of going to press.

Features of the PS Vita include: dual touch pads, dual cameras at the front and rear, dual analogue sticks, a 5-inch OLED screen, six-axis motion sensors and a three-axis electronic compass and built-in connectivity via Wi-Fi.

The PS Vita is available to buy now at an RRP of £229.99, but thanks to BBC Worldwide we have one to give away absolutely free – along with a copy of *The Eternity Clock* to play on it! Plus, we have **FIVE** further copies of the game for either the PS Vita or the PlayStation 3. To be in with a chance of winning one of these fantastic prizes, just answer this question:

Where did the Doctor first meet River Song?

- **A** In the library
- **B** In the chemists
- **C** In the launderette

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this Doctor's suggestive hint about his adventures with River at the start: "HER NIGHTS... WELL. THAT'S BETWEEN HER AND ME, EH?"

SONY
DOCTOR WHO
PS VITA

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NIGHTMARE OF EDEN on DVD!

BBC DVD
DOCTOR WHO
NIGHTMARE OF EDEN
PG
The TOM BAKER Years 1974-81

The Fourth Doctor and Romana encounter the monstrous Mandrels in *Nightmare of Eden*, the latest *Doctor Who* story to be released by BBC DVD. We've **FIVE** copies, worth £20.42, to give to readers who can answer this question:

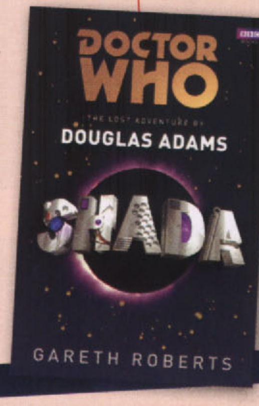
What addictive substance is being smuggled in *Nightmare of Eden*?

- **A** Vraxoin
- **B** Pipe of Poppy
- **C** Smoky bacon-flavoured crisps

Phone **09011 542 223** to enter, or by post to the address below, starting with this desperate cry of distress: "OH! MY FINGERS, MY ARMS, MY LEGS! AGH! MY EVERYTHING!"

SHADA!

The legendary 'lost' Fourth Doctor story *Shada*, has at last been brought to glorious life as a brand new novelisation. Gareth Roberts, author of several *Doctor Who* episodes and novels, has risen magnificently to the task of adapting Douglas Adams' original script. The novel is out now in hardback, price £16.99 – but those nice people at BBC Books have given us **FIVE** free copies to give away to readers who can answer this inflammatory question:



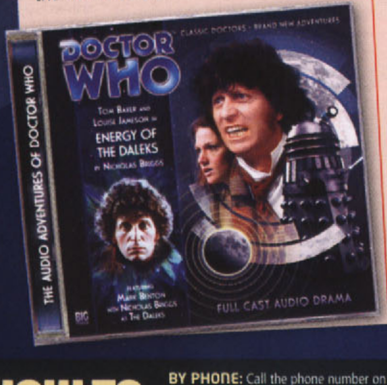
What fiery monsters does the Doctor encounter in *Shada*?

- **A** The Kraals
- **B** The Krargs
- **C** The Krankies

09011 542 222 is the number to call if you want to enter – just phone and leave your details. Or you can post your entry to the address below, marking it with this boorish boast at the start: "BEAT YOU, COCK!"

ENERGY OF THE DALEKS on CD!

The exciting new audio adventures of the Fourth Doctor and Leela continue with the fourth release in the series, *Energy of the Daleks* by Nicholas Briggs. The Doctor is once again pitted against his notorious foes and Leela encounters the monstrosities for the very first time when the TARDIS brings them to London at the time of a new energy crisis. *Energy of the Daleks* is released on CD by Big Finish Productions on 30 April, and we have **FIVE** CDs, worth £10.99 each, to offer to the readers who can energise their minds to answer this powerful question:



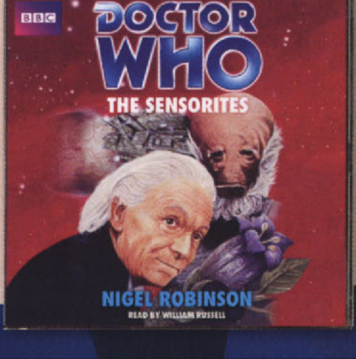
What energy source powered the Daleks in their first story?

- **A** Static electricity
- **B** Clockwork springs
- **C** Duracell batteries

Phone **09011 542 224** to enter or post your entry to the address below, putting the First Doctor's clever deduction at the beginning: "I THINK THEY'RE POWERED THAT WAY."

THE SENSORITES on CD!

The First Doctor, Susan, Barbara and Ian take a trip to the planet Sense Sphere in *The Sensorites* and must find the cause of a mysterious illness that is sweeping through the native population. The new talking book version of Nigel Robinson's novelisation of one of the Doctor's earliest adventures is released on CD by AudioGO on 3 May, priced £13.25. We have **FIVE** copies of the talking book to give away – and one could find its way to your CD player soon if you give some thought to this question:



What remarkable skill does Susan demonstrate in *The Sensorites*?

- **A** Telepathy
- **B** Homeopathy
- **C** Sociopathy

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with this hopeful aspiration: "RICH BEYOND THE DREAMS OF AVARICE!"

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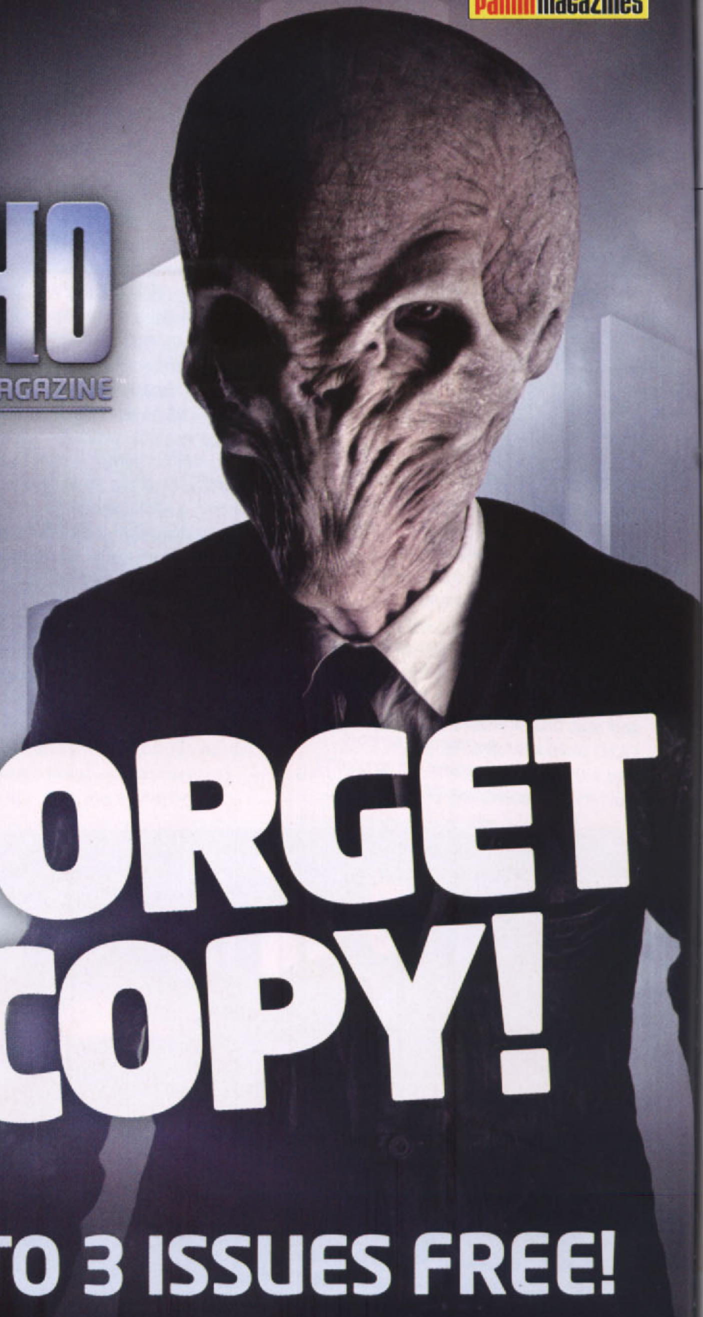

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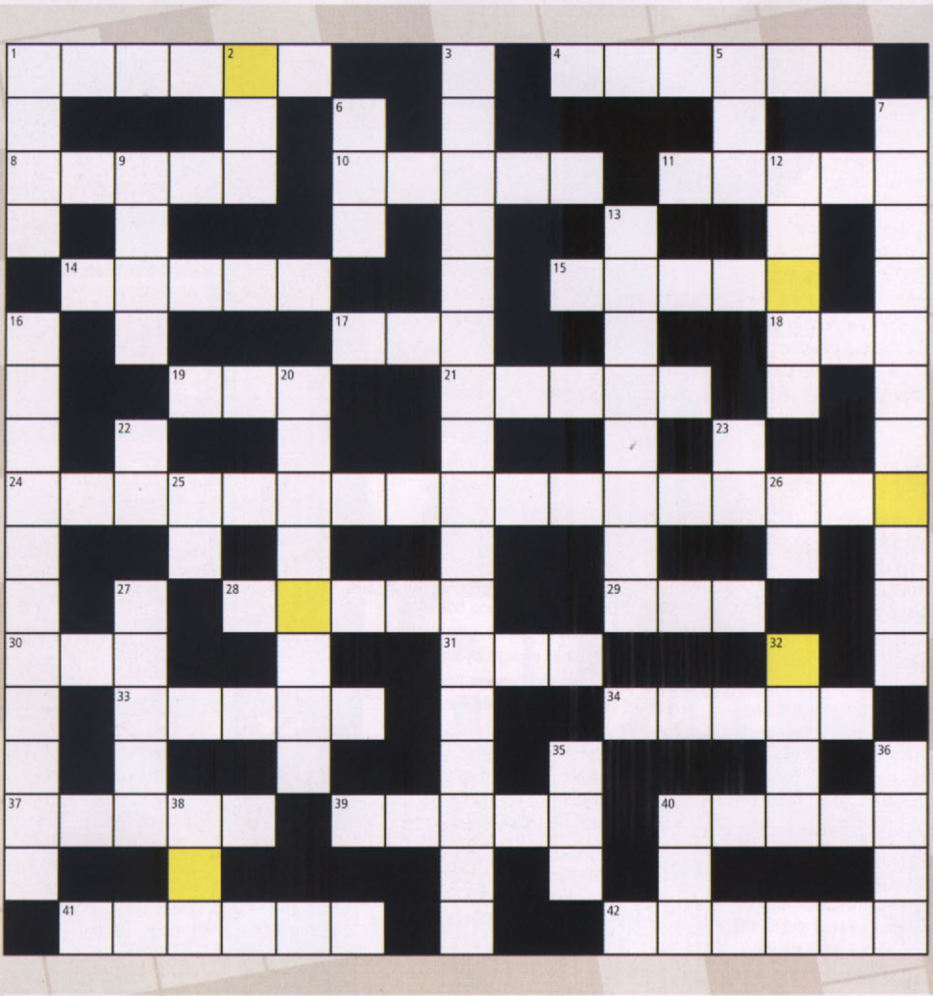
Do you know your Solow from your Solon? Pit your wits against this *Doctor Who* puzzle!



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ACROSS

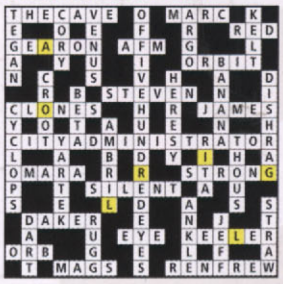
1 Thraskin (6)
4 (and 39 Across) One of the Gunfighters (6,5)
8 Creature that tried to invade Skonnos (5)
10 See 18 Across
11 A prisoner in Atlantis (5)
14 The Doctor was given his shoes (5)
15 Mark ____ - composer (5)
17 They helped UNIT destroy the Krynoid (1,1,1)
18 (and 10 Across) Played Gwen Cooper (3,5)
19 Creature apparently eaten by the skulls in the Seventh Transept (3)
21 (and 28 Across) The true identity of Dask (5,5)
24 The Queen Mother (9,2,6)
28 See 21 Across
29 Mergin ___ (3)
30 A stuffed toy that belonged to Sarah (3)
31 A full ___ - the quantity of taranium mined in the 50 years leading up to 4000AD (3)
33 Position held by Lucius Petrus Dextrus (5)
34 A friend of Tegan's cousin, Colin (5)
37 ____ nerve - used by the Nucleus of the Swarm to enter the Doctor's body (5)
39 See 4 Across
40 Crewmember of the Sandminer (5)
41 Cassandra, for example (6)
42 One of Kane's officers (6)

DOWN

1 See 6 Down
2 Spirit served by Peggy Mitchell (3)
3 Event that is predicted to happen on the Fields of Trenzalore (4,2,3,8)
5 Award won by both Matt Smith and Karen Gillan earlier this year (1,1,1)
6 (and 1 Down) A companion of the Doctor (3,4)
7 Community attacked by the Daleks (11)
9 Athlete who was duped by Charles Grover (4)
12 Employee of the Palace Theatre (5)
13 The true identity of the army of ghosts (8)
16 (and 20 Down) Phenomenon that can gulp with unpredictable turbulence (5,4,2,8)
20 See 16 Down
22 __ capsule - name given to the TARDIS by the Time Lords (1,1)
23 Second in command on Bowie Base One (2)
25 __ Clements (1,1)
26 Miss Evangelista's father said she had the __ of plankton (1,1)
27 A Cryon (5)
32 Creature trapped on the exploding planet (4)
35 Xoanon, supposedly (3)
36 The location of Bowie Base One (4)
38 Headman of the village, like his father, and his father before him (3)
40 A companion of the Doctor (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: GORILLA

JUST FOR FUN! What does Colin Baker call himself on Twitter? | What's the name of Pat Rawlinson's bitter? | What did the Doctor scare with a galactic glitter? | And who did he describe as a witty little knitter? ANSWERS ON PAGE 82

WOTCHA!

The page that's pointing its gun in the wrong direction.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

#17 THE MAP OF DARKEST MUMMERSET Devil's End: the very name sends a shiver up the spine. More than four decades on, it remains *Doctor Who*'s definitive rural-gothic-tragical-comical-historical-pastoral English outpost. And there's no shortage of competition: from Fetchborough to Fang Rock, from Little Hodcombe to Cheldon Bonniface, from Maiden's Point to Goblin's Copse, the worlds of *Doctor Who* have served up a rich assortment of picturesque settings with names as fruity as the accents you'll invariably hear issuing from the barley-chewing mouths of their superstitious, thumbs-in-waistcoat inhabitants.

Plenty of *Doctor Who* adventures are set in genuine places: London, Brighton, Colchester, Cambridge, Windsor, Perivale… even *The Mark of the Rani*'s improbably gothic-sounding village of Killingworth is an authentic one, long since absorbed by the Newcastle suburbs, and Mel's implausibly twee-sounding homestead of Pease Pottage is the real Sylvester. But more often than not, it's in a fictional location that you'll find the true essence of double-distilled *Doctor Who*. What real-life name could hope to be more instantly evocative of the industrial north than Blackcastle, amid whose steel mills Beep the Meep crashlands in the classic *Doctor Who Weekly* strip *The Star Beast*? What genuine name could convey 'sleepy Cotswolds' more perfectly than Moreton Harwood, *K9 and Company*'s unblushing mash-up of Moreton-in-Marsh and Harwood House? And find me a real Welsh mining town that sounds half so concertedly – not to say preposterously – Welsh as Llanfairfach, the look-you-now-boyo-there's-lovely-isn't-it setting of *The Green Death*.

DEVILS END
DEVESHAM
LEADWORTH
A quiet afternoon in 'Mummerset'

Many of *Doctor Who*'s fictional place-names are only a knight's move away from the real thing: *Battlefield*'s village of Carbury pointedly calls to mind the Arthurian connotations of Cadbury Castle, while Tarminster, where Rossini's circus pulls up in *Terror of the Autons*, swaps a single letter with Warminster, the Wiltshire town familiar to generations of Longleat-goers. *The Android Invasion* gives us a deviant Evesham called Devesham, and *The Mind of Evil* offers a high-security prison which trades real-life Dartmoor for fictional Stangmoor: it's enough to make you wonder whether Don Houghton was ever stang by a dart.

As all of these places demonstrate, *Doctor Who*'s most persistently popular Earthbound setting is that mythical rustic utopia described by Sarah Jane in *Planet of the Spiders* as "darkest Mummerset." Now, let's just get this straight: 'Mummerset' isn't supposed to be the name of a fictional English county. Sarah is wryly referring to the traditional acting term for a broad, over-the-top, non-specific West Country accent, a wholly appropriate allusion given that *Planet of the Spiders*, like so many other *Doctor Who* stories, is set in a broad, over-the-top, non-specific West Country. So where exactly is this Ooh-Arr Shangri-La? Well, it's hard to be certain. *The Stones of Blood*, with its tin mines, its Dumnonian Gorsedd and its two hours' proximity to Plymouth, is clearly supposed to be set in Cornwall, but it was shot in Oxfordshire and frankly it feels more at home in the company of – well, of *K9 and Company*, which is set in neighbouring Gloucestershire and offers us a helpful fix on reality when a public schoolboy called Brendan (as opposed to a public school called Brendon, which will confusingly turn up in *Mawdryn Undead* eighteen months later) telephones Sarah Jane from Chipping Norton, the real-life market town currently notorious as the backdrop to the Prime Minister's equestrian capers with a villainess more black-hearted than Vivien Fay and Lily Gregson combined. What's interesting is that the Rollright Stones, the megalithic circle used as the principal location for *The Stones of Blood*, are a mere three miles from Chipping Norton. This conjures up the enticing proposition that darkest Mummerset is densely and constantly packed with *Doctor Who* activity: it's tempting to imagine that the Doctor, at various points in his personal chronology, is trouncing such menaces as the Fendahl, Cessair of Diplos, Styggron and Bok all at the same time and all within a thirty-mile circumference, while a blissfully unaware Sarah Jane is simultaneously enjoying a glass of Chardonnay outside the local boozer as she taps away at her Olivetti.

The excitement mounts when, in *The Eleventh Hour*, Amy reveals that the village of Leadworth is half an hour's drive from Gloucester. Wherever you stick your compass, this unavoidably places Leadworth deliciously close to Moreton Harwood, meaning that Amy grew up a mere hop and a skip away from the village where, barely a decade earlier, Sarah Jane unmasked the cabal of privilege, elitism and market gardening which fuelled the murderous cult of Hecate.

IN A NUTSHELL: Forget David Cameron, Jeremy Clarkson and Rebekah Brooks: the real Chipping Norton Set is Squire Winstanley, Juno Baker and Mrs Poggit.

PEASE POTTAGE

SUPPORTING ARTISTS *of the month*

Before rushing to judgement – we'll do that in a moment – it's worth remembering that supporting artists get no rehearsal time whatsoever. While the principals are prancing around on set trying out a few ideas with the director, the extras are being kettled in a pen down the corridor. Eventually they're herded in and briskly told where to stand and what to do. Nobody shows them the script. They don't know the story. So let's not be too harsh on the Alzarian extras who, at precisely 11:23 in Part Two of *Full Circle*, are required to chorus the memorably singular battle-cry of "Towards the embarkation!" There's a wide range of acting styles on offer here: in the front row there's plenty of jubilant air-punching and looking around encouragingly in the time-honoured fashion of the village panto, with full honours going to the lady in the yellow shawl who manages to combine both of these actions at once. A couple of rows back it's a different story: upstage centre there's a moustachioed chap who brings a fierce, sinewy, Hamlet-style intensity to his "Towards the embarkation" – while in the top right-hand corner there's a Beckettian minimalist who has decided that his character is going to stand his ground, hands behind back, and mutter the line rather sulkily. It's one of those magnificent group efforts in which it's impossible to pinpoint a single hero. In fact, to savour everything on offer in this splendid three-second shot, you might find it rewarding to watch it over and over again. I know I did.

KEEP CLAMS AND CARRY ON
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TOP TEN MUSICALS

- GENTLEMEN PREFER GONDS
- WE WILL BOK YOU
- SINGIN' IN THE RANI
- PHANTOM OF THE OPTERA
- ANNIE GET YOUR GRUN
- MISS ZYGON
- THOROUGHLY MODERN BILLY
- LA CAGE AU KROLL
- ERIK CHITTY BANG BANG
- A FUNNY THING HAPPENED ON THE WAY TO THE INTERNET FORUM

THE SIX FACES OF DELUSION

Five of these facts are shaken. One of them is stirred. Can you rid our vodka martini of the unwanted ingredient?

Answer revealed at the bottom of the page.

1. Peter Bennett, first assistant director and producer extraordinaire on *Doctor Who* since 2005, was an assistant director on the James Bond films in the 1980s.

2. Clifford Culley, the man behind the unforgettable monster miniatures in *Invasion of the Dinosaurs*, provided visual effects for most of the 1960s Bond films.

3. In *You Only Live Twice*, the policeman who looks at Bond's body and utters the immortal line 'Well, at least he died on the job' is played by an uncredited Anthony Ainley.

4. Shortly before writing the unmade 1964 *Doctor Who* script *Farewell Great Macedon*, Moris Farhi played a gipsy in *From Russia With Love*.

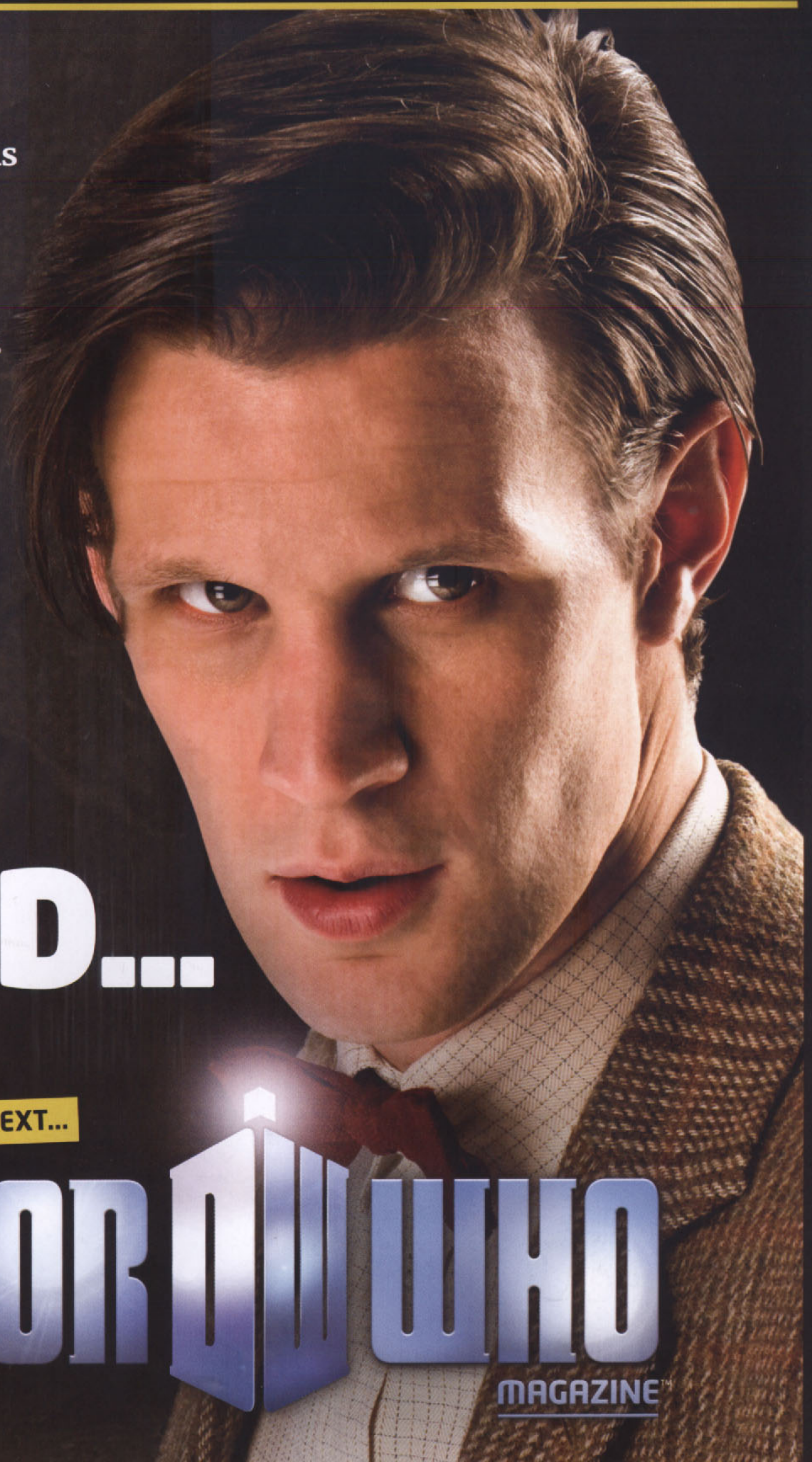
5. Apart from Eleanor Bron, every credited member of the supporting cast of *City of Death* has appeared in a James Bond film.

6. Joseph 'nuzzink in ze vorld can schtop me now!' Furst appears in *Diamonds Are Forever*, playing a mad professor who is last seen heading for a watery grave.

ANSWERS: page 76 – It's Clive's son from Rose on the Time-Space Visualiser; page 81 – *Just for Fun!* @sawboneshex, Arthur's ale, a Yeti, Madame Nostradamus; above – **The Six Faces of Delusion** The dastardly double agent is Number 5. Several of the *City of Death* cast are indeed in Bond films, but not quite all of them. The others are all true.

NEXT ISSUE...

> "A turnover of companions is helpful. Rory and Amy are veterans. They're actually pretty good when they get into danger. But if it goes on forever it becomes *The A-Team*..."
>
> – Steven Moffat



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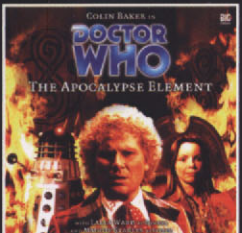
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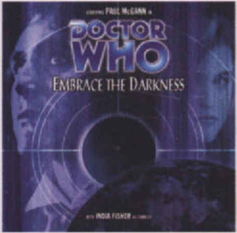
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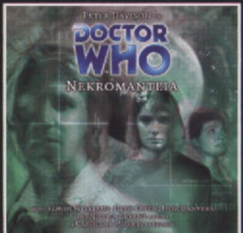
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